TRADITIONAL HOME

September 2008

BEFORE & AFTER

You won't believe how these homes changed!

62 RENOVATED ROOMS
Surprising solutions to redo your home, inside and out

55 NEW CLASSICS, p. 30
Create instant character

REVAMP A KITCHEN, p. 84
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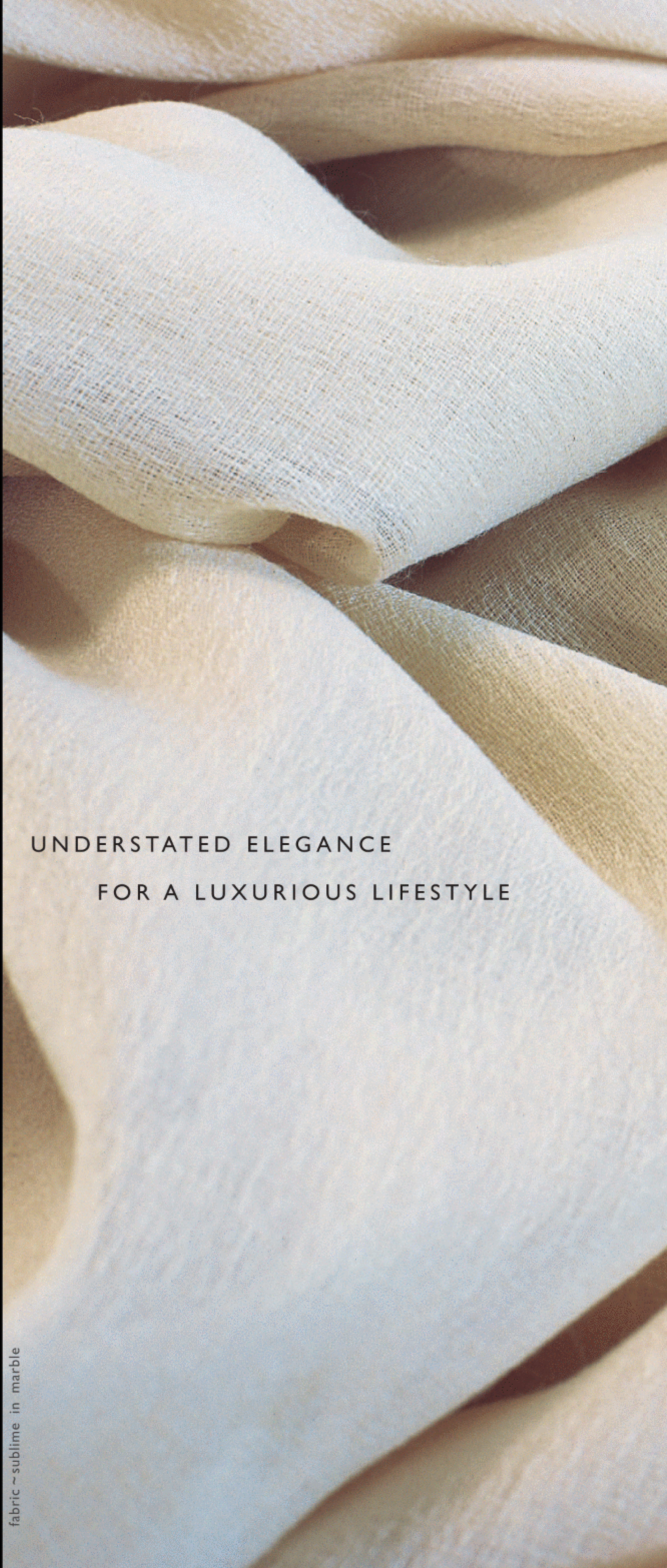

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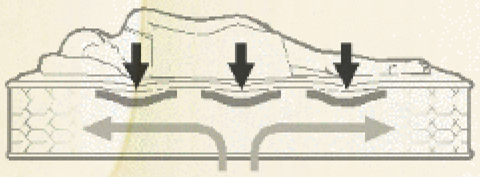

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AROUND THE OFFICE WE OFTEN SHAKE OUR HEADS OVER the "word of the issue," that ubiquitous word that keeps cropping up in every article. From "iconic" or "elegant," to "charismatic" or "eponymous" (the one I always have to look up), there seems to be a single word that writers and editors unconsciously gravitate to in their quest to define an issue's mission. In this, our annual Before-and-After issue, that word is "repurpose." Here you'll read about church artifacts *repurposed* as lamps at Alessandra Branca's fab and eponymous—there's that e-word again—new shop, Branca, in Chicago (page 42). You'll see homes that have been radically *repurposed,* like the Blue Ridge mountain ranch with dated beach… hmmm… decor reincarnated as an irresistible woodsy retreat. (See "Second Chance," page 148.) If you enjoy before-and-after pictures as much as I, you're going to love seeing how a Connecticut family transformed a bland '80s house into a lovely and livable home ("Total Eclipse," page 118) or how a little kitchen went from sad to sunny ("Hello, Sunshine," page 84).

You already know that I've been doing a little *repurposing* of my own lately, having torn down our Lilliputian lake cabin (so many memories there) to create a home that will be a gathering place for generations to come. I envision my family (maybe future grandchildren?) enjoying Fourth of July fireworks from a mosquito-free haven, my longed-for screened porches. To reorder my priorities—a relaxed editor is a better editor, right?—I'm also creating a dandy office away from the office, thanks to wireless Internet. (Shhh, don't tell my boss.) And for continuity's sake in our new "old" getaway, we'll *repurpose* vintage glass doorknobs rescued from the lake home of my husband Mike's grandmother.

More important than remodeling our dwellings, however, is the inventory many of us periodically take of how we're living, which is what the residents of Alys Beach, a gorgeously green planned community in Florida (page 90), are doing. Designed for sustainability and with walking and bicycling in mind, the community makes the case that small daily differences over time add up to big changes.

Whether we leave behind a cleaner planet or even a killer recipe for a *repurposed* mint julep ("Southern Grace," page 110), it's what we value that shapes the footprints we leave behind. Although we all search for the perfect real estate, in the end our own selves and our loved ones are the only *real* estate we have. Here's to living *repurposefully* ever after.

Ann

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PORTRAIT: BILL NELLANS

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Individual forms of expression: The Acquisitions Collection

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Total Eclipse 118
In an enchanted setting in Connecticut, a 1980s home outshines its dull origins with pilasters, parquetry, and plenty of room for books.

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Stephen Elrod, who works in a world of color for fabricmaker Lee Jofa, restyles his Manhattan apartment with the company's newest brand of fabrics and rugs.

A Lighter Shade of Pale 132
Washington, D.C., antiques dealers lighten their Edwardian townhome with exquisite Swedish furniture set against a whispery backdrop.

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From this woodsy weekend retreat—a drastically renovated ranch in the Blue Ridge mountains—the autumn leaves are glorious.

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Designer Gerald Pomeroy reclaims a once-neglected Victorian Brownstone in Boston—ornate details and all. ➤

Cover photograph: John Bessler

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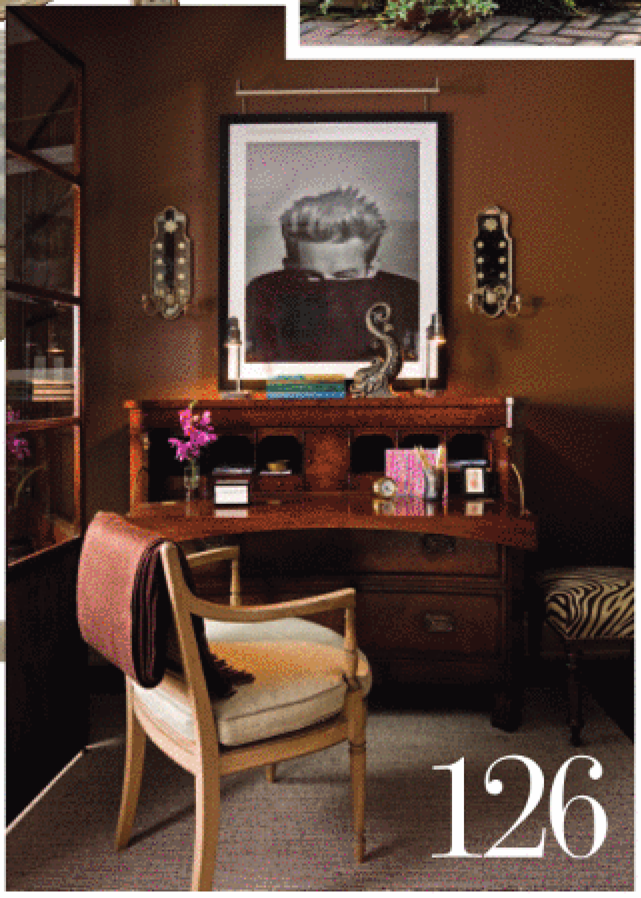

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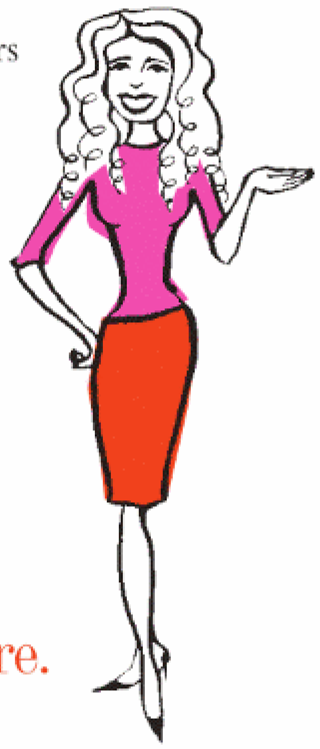

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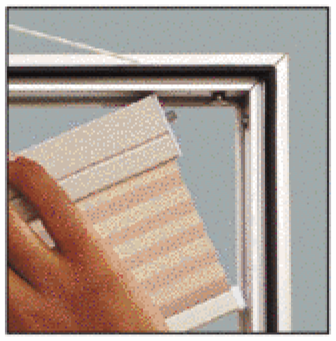

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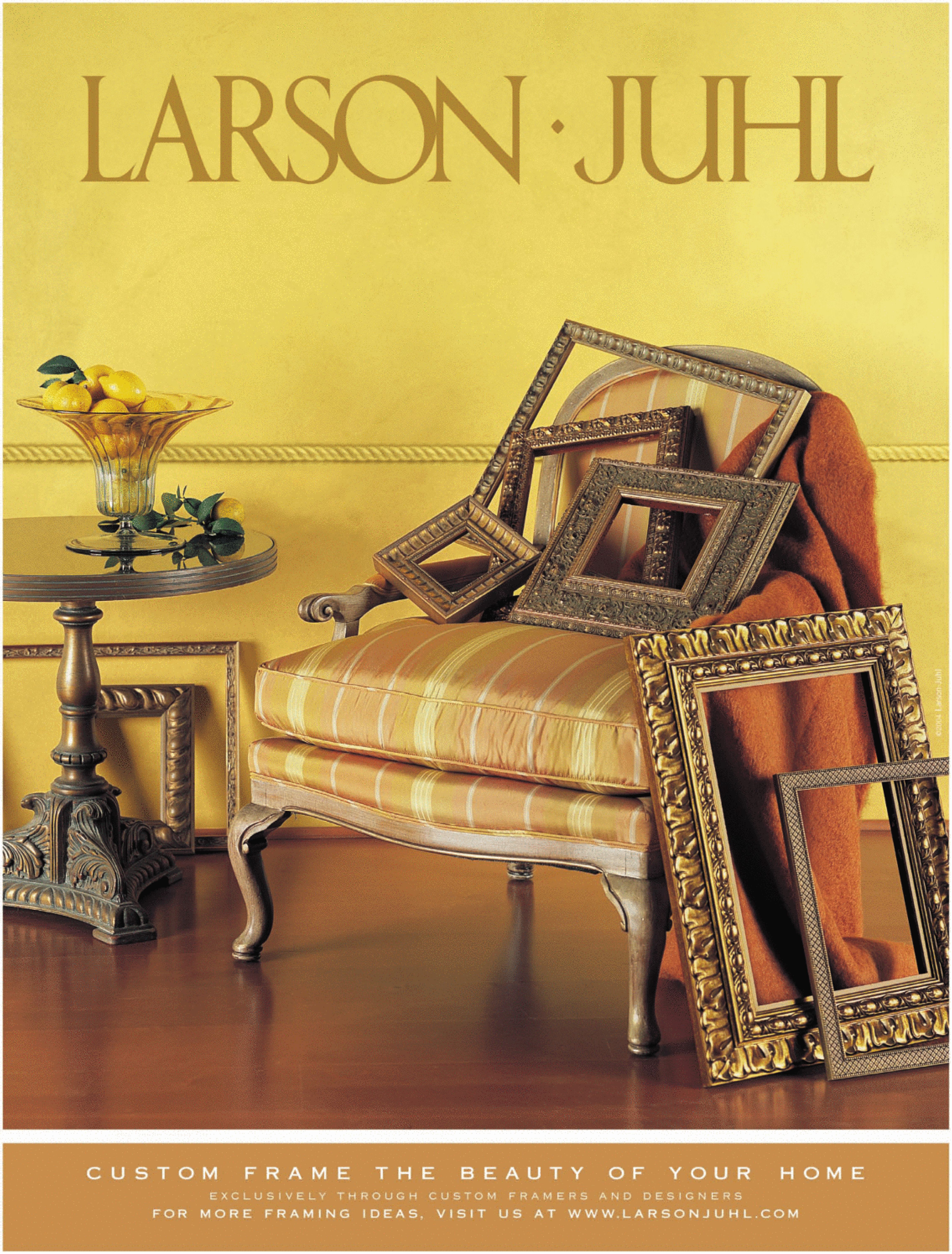
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We spend a lot of effort trying to reverse what time does to our faces and bodies, but in fashion and home furnishings, we pay a premium for an aged appearance. Diesel's new Viker jeans—at more than $300—look like they've been through the wringer. Retailer Anthropologie is an ersatz flea market. A tag on a frayed Banana Republic shirt reads: "... The worn feel of the fabrics, the craftsmanship, the thoughtful design details—all combine to reflect a life well-lived." ➤

"Petit Parc" background fabric in Gris, Comoglio collection from Pierre Frey (pierrefrey.com). "Vinney" armchair, Dessin Fournir (dessinfournir.com). Both trade only.

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Fabrics, from left: Suzanne Rheinstein's "Woodcut" and David Easton's "Albemarle," Lee Jofa (leejofa.com); "Bazaar," Travers (866/627-6899). "Manoir Cognac" French oak flooring, Exquisite Surfaces (800/970-9798). All trade only.

THINK artistry, NOT AGE

Paying for wear and tear to express one's depth of experience? It balances the quest for youth and perfection when we cherish things that have (or seem to have) taken their share of knocks.

Rooms that look as though they have always been there are the Holy Grail of decorating. There's nothing wrong with gorgeous patinas—weathered furniture, faded fabrics, and washed-out rugs—however they are achieved. Michael Smith, a designer based in Los Angeles (the capital of illusion), creates interiors that look like generations have tramped through them, but much is worn by artistry and not age. Think of Renzo Mongiardino, the late Milanese designer whose interiors were as theatrical ➤

"Antique Rug" chair in "Grizzly" leather with vintage carpet seat, $2,520, Lee Industries (800/892-7150).

"Jeremiah" bench, $1,520, Dransfield & Ross (212/741-7278).

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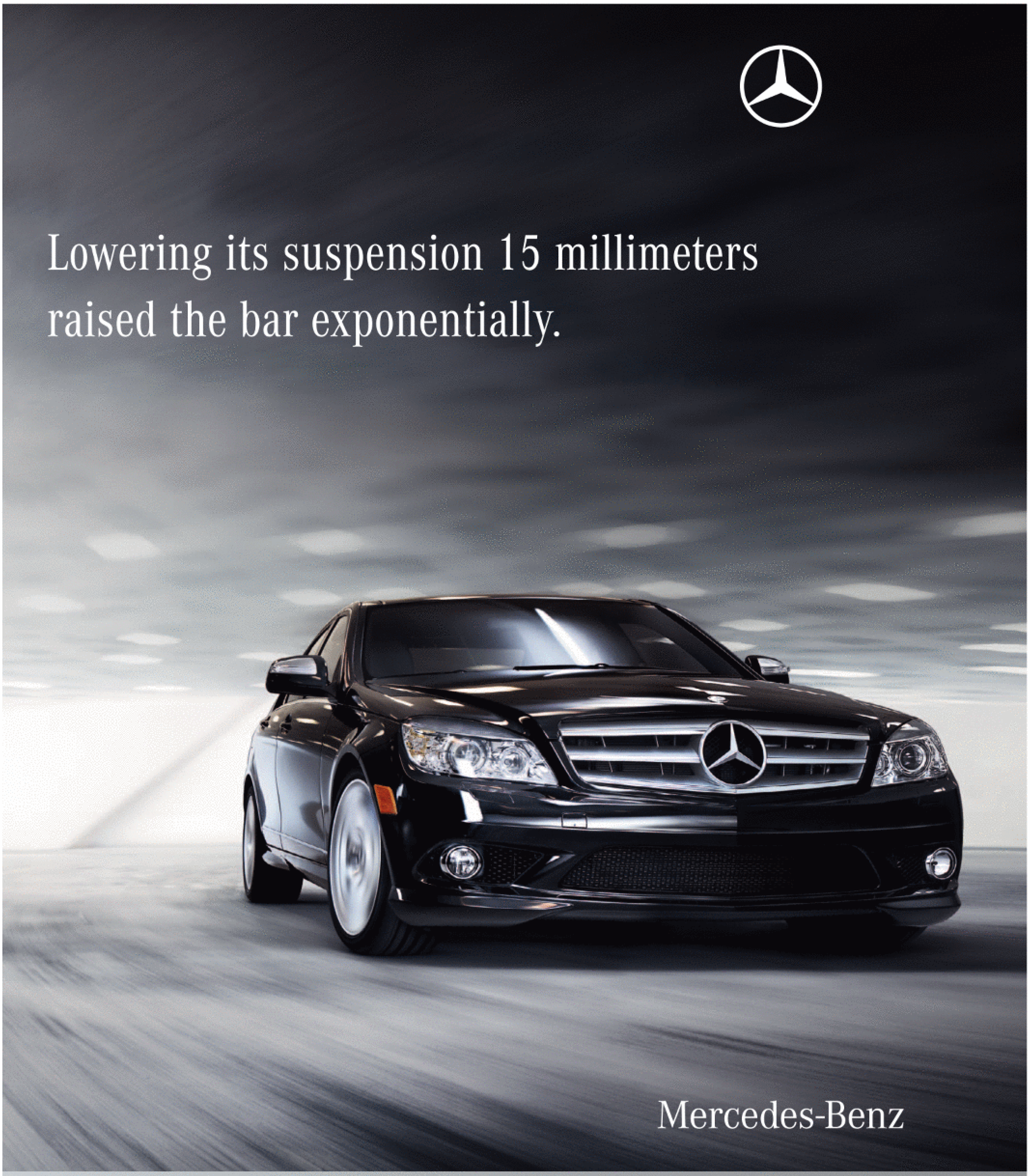

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2008 C 300 shown with optional Obsidian Black metallic paint, Panorama Roof and Premium 2 Package. ©2008 Mercedes-Benz USA, LLC

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"Fiore" sconce, Formations (310/659-3062), trade only. "Wellington" fox-and-hound bookends set, $995, Ralph Lauren Home (888/475-7674).

"Dorset" side table in faux ivory with geometric pen work from Rose Tarlow-Melrose House (323/651-2202), trade only. "Tunlaw" hand-knotted 5'6" x 8'6" rug, $3,900, Darryl Carter for Thomasville (thomasville.com).

as his stage sets. He gave cardboard the appearance of 17th-century leather panels and commissioned "ancient" frescoes. Rose Tarlow decorates rooms with a mix of antiques and reinterpretations that gives the weight of history to new pieces.

"In many ways it's an escape," says designer David Easton. "The sensibility of the past makes you feel you've gone home." Creating an illusion that satisfies our souls can be an almost paradoxically honest endeavor.

"We reinterpret. We don't reproduce," notes Chuck Comeau, founder of the Dessin Fournir Companies, known for high-end furniture and fabric. "We take what's best from the past, make it lean and clean, and maintain its charm." ➤

WALLPAPER WIZARD

Working for Andy Warhol, Walter Knabe developed screen-printing techniques he now uses to make fabrics and wall coverings that look toward the past—and to posterity. "It's about collision," he says. "I love a sense of antiquity. But I juxtapose something distressed with something slick for balance." In his dining room, his own painting, *Isabella,* and a Warhol print offset his "Fresco" wall covering (walterknabe.com).

Wall coverings, from left: "Broken Brocade" and "Scrolls," Walter Knabe at Niermann Weeks (212/319-7979), trade only.

PHOTOGRAPHS: PETER KRUMHARDT; DINING ROOM: WILBUR MONTGOMERY

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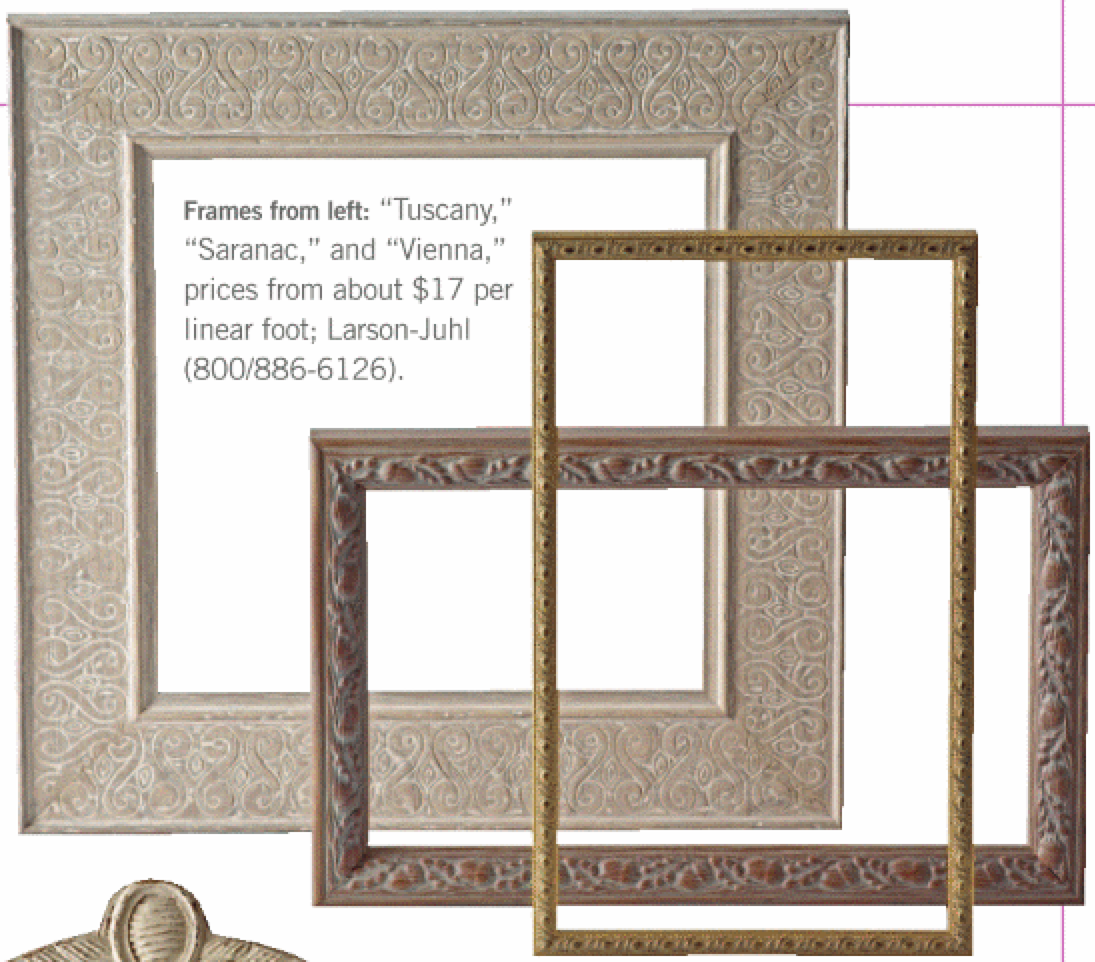
"vintage" charm

"Paysanne" wallpaper in Hellebore and "Paysanne" fabric in Madder Red, Carleton V (212/355-4525), trade only. Table, Chelsea Textiles (212/319-5804), trade only. Amethyst "Deluxe" pitcher, $32, Jamestown Glasshouse (jamestown glasshouse.com). "Parma" Italian pewter tray, $355, Match (201/792-9444).



Frames from left: "Tuscany," "Saranac," and "Vienna," prices from about $17 per linear foot; Larson-Juhl (800/886-6126).

But the narrative has to be believable. "If a cabinet is beat to hell at the crown, it doesn't make any sense. The feet and doorknobs are where wear happens."

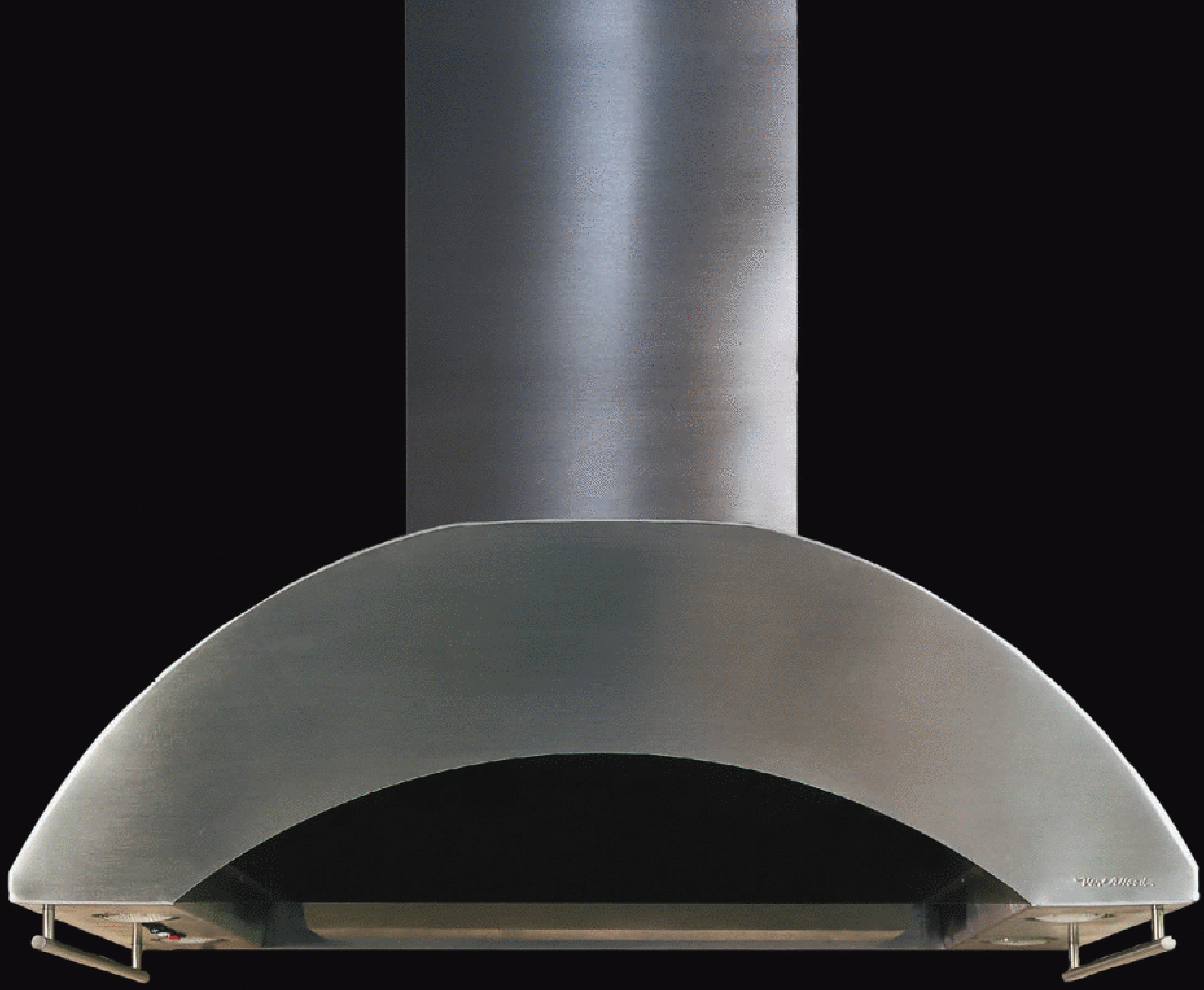
Alexis Nataf of Exquisite Surfaces follows a similar path to new wood and stone floors that look almost identical to salvaged ones. "Old floors are smooth where people walked, and rougher on the edges," he says. "We have to create different textures."

Step into Balthazar, one of New York's hippest restaurants, and you'd swear you were in a real French bistro. Or, check into Robert DeNiro's Greenwich Hotel in Tribeca; the new construction has the air of a restored 19th-century warehouse. That's all due to Christian Garnett and Ian McPheely of Grayling Design. "We imagine history, compress and reenact the events that might have happened during a place or object's lifetime, and tell a story," Garnett says. "On a bar that's meant to be French, we use Bordeaux and Burgundy bottles to make rings in the wood. To re-create 16th-century terra-cotta tiles, we go to Italy. At the Greenwich Hotel, we used 23 shapes of handmade brick. Ours is the lie that tells the truth."

"Gustavian" chair, Chelsea Textiles (212/319-5804), trade only.

Fabrics, from top: "Agra" in aqua, Ottomania collection by Richard Smith for No. 9 Thompson (800/262-0336); "Bloomsbury" in Merlot, Rose Tarlow-Melrose House (323/651-2202). Both trade only.

PHOTOGRAPHS: PETER KRUMHARDT



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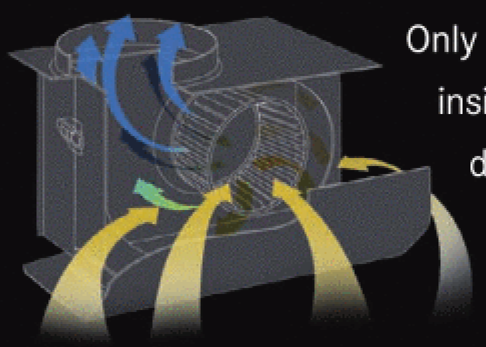

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FUTURE HEIRLOOMS

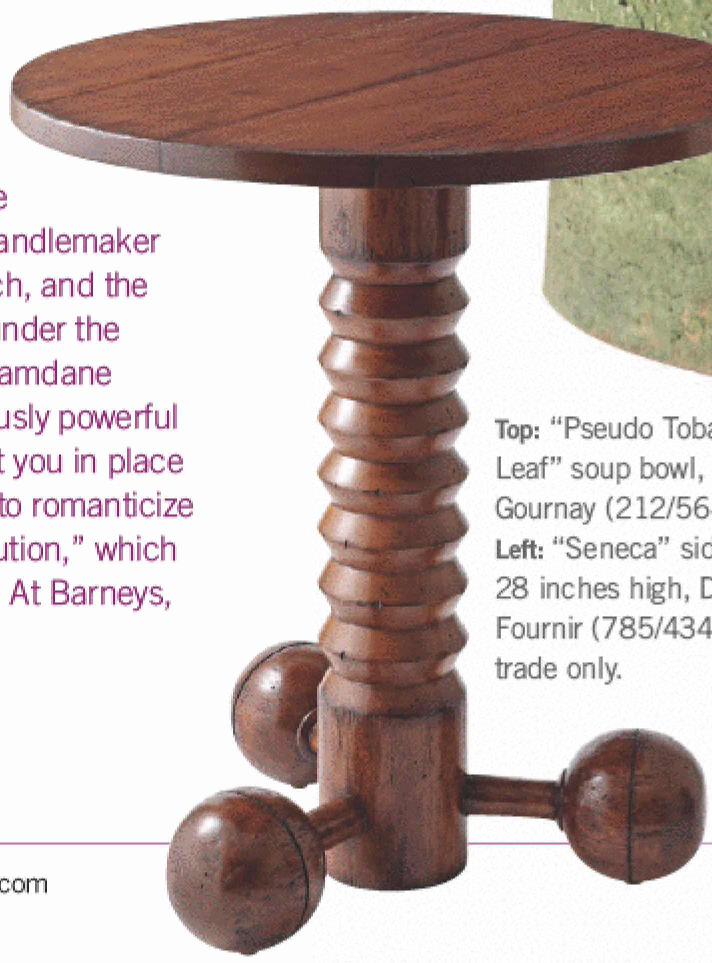
Peter Beales Roses in England, best known for old-fashioned shrub roses, also breeds new ones that combine the scent and form of the old styles with the vigor and repeat-flowering habits of modern sorts. 'Rural England' is one such variety, available from Ashdown Roses in North Carolina (ashdownroses.com). —*Ethne Clarke*

SCENTS MEMORY

What do the floors of Versailles smell like? Light up Cire Trudon's "Roi Soleil" candle for a heady blend of citrus and incense that evokes the Hall of Mirrors. An ancient convent materializes from "Carmelite," the scent of mossy stone walls. (Trust us, it's divine). And "Trianon," in homage to Marie Antoinette, gives off summer evenings en plein air. Cire Trudon (ciretrudon.com) started in the 1640s, and was the favored candlemaker of the French court, the Church, and the post-revolutionary elite. Now under the direction of young maverick Ramdane Touhami, it offers 12 mysteriously powerful scented candles that transport you in place and time. Those less inclined to romanticize the monarchy will love "Revolution," which conjures up hot, crusty bread. At Barneys, $70 (barneys.com).

gathering moss

Gardens take time to reach their full potential. For a quick fix—aside from buying mature trees—try these aged pots. Watering your plants will turn the dormant moss into a lush green surface. Terra-cotta pots, $34 each, from GRDN (grdnbklyn.com).



Top: "Pseudo Tobacco Leaf" soup bowl, $285, de Gournay (212/564-9750). **Left:** "Seneca" side table, 28 inches high, Dessin Fournir (785/434-2777), trade only.

PHOTOGRAPHS: PETER KRUMHARDT

WHO SAYS WHITE IS FOR ANGELS ONLY.

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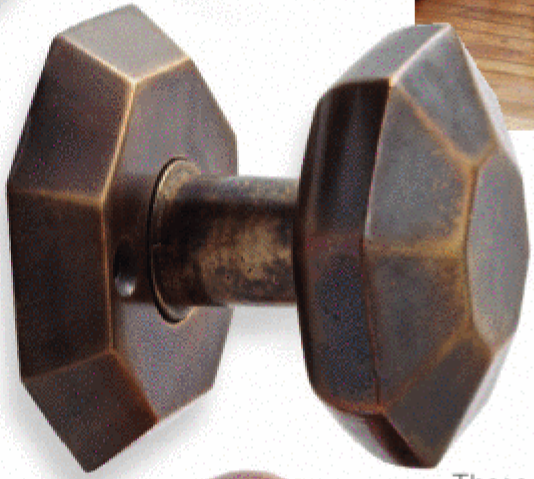
Mirrors, from left: "Irish Pier," "Italian," "Round Eglomise," "Rectangular Eglomise," and "Spanish," all from Modern History; trade only (modernhistoryhome.com).

IF WE PLAY TRUTHFULLY, *magic* HAPPENS

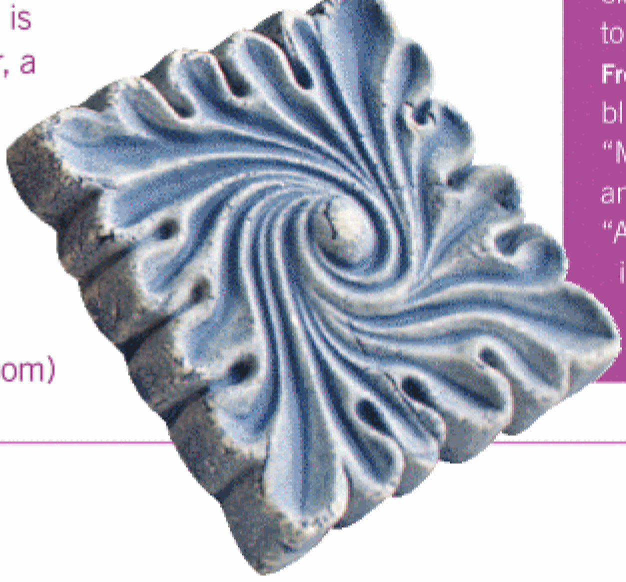
—PASCAL FAIVRE



These weighty doorknobs only get more beautiful the more they're handled. **From top:** Arts and Crafts style in light antique bronze, octagonal shape in medium antique bronze, classic round in copper, all from SA Baxter (sabaxter.com), trade only.

SET IN STONE

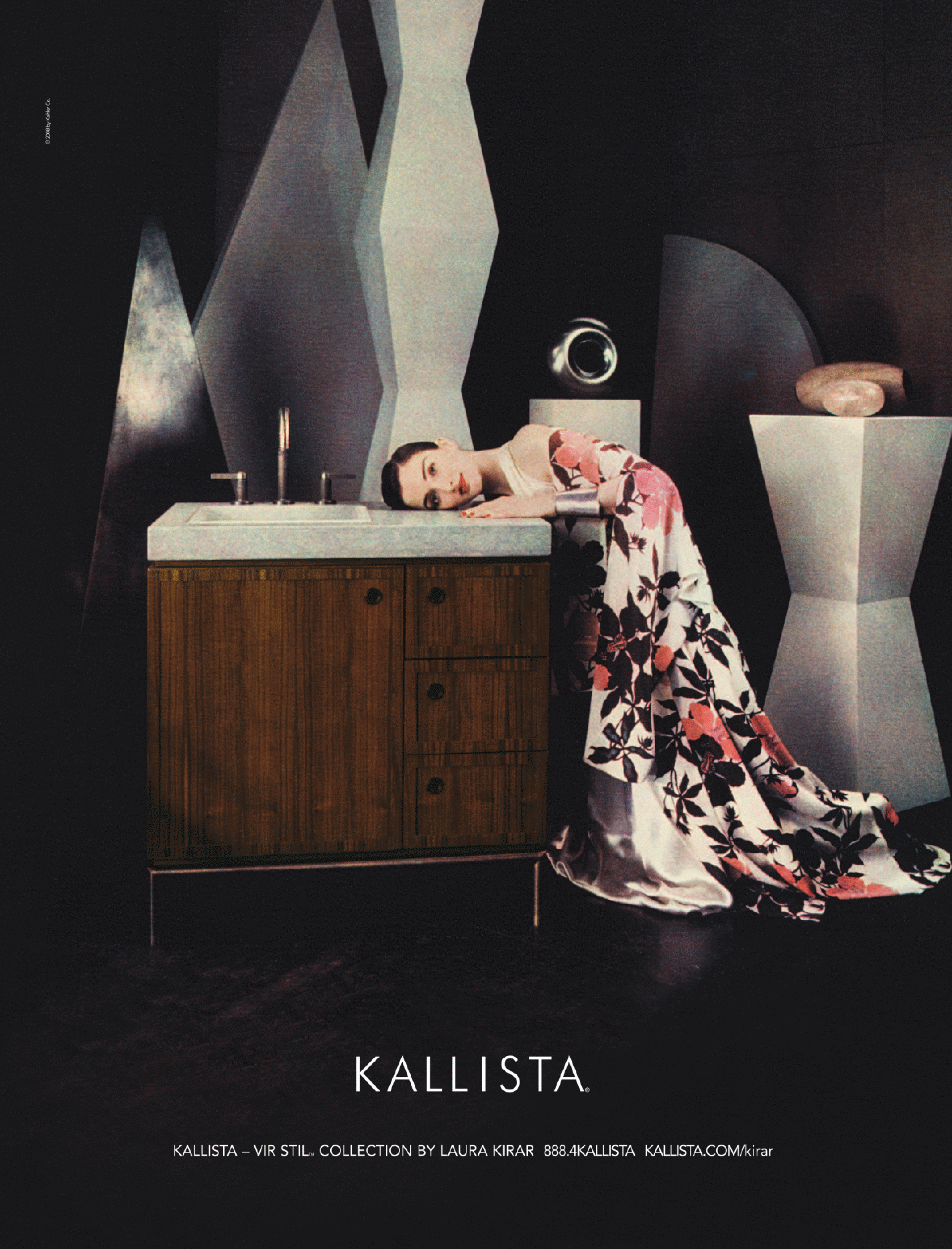
At A L'Ancienne Imports in Northern California, Pascal Faivre keeps old-world masonry alive, building with reclaimed materials and using traditional tools to work over new materials until they are indistinguishable from antiques. In a Sonoma house (*left*), an archway he constructed of new Dijon limestone—carved, chiseled, and hammered on site—frames a 500-year-old French mantelpiece. "Chateau Stucco" is another technique Faivre and his father, a master restorer, developed to mimic stone-and-mortar walls. "We don't do 'Yabba Dabba Doo,'" he says. "We put a story behind the work, use the right materials, and pay attention to proportion. If we play truthfully, magic happens." (707-996-2550; alaimports.com)



stylin' tiles

We love these distressed tiles for their subtle, sophisticated colors and their range of interesting textures. They'll instantly add a classically timeworn character to any kitchen or bath.
From top: "Magreb 15" in royal blue and off-white on turquoise, "Mediterranean 9" in charcoal and gray on off-white, "Archimedian Deep Relief Deco" in Adriatic, Urban Archaeology (urbanarchaeology.com).

PHOTOGRAPHS: PETER KRUMHARDT; STONE ARCHWAY, ALAN BLAUSTEIN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brava Branca

Alessandra Branca brings her signature mix to the masses with a new retail shop

Alessandra Branca divided her shop into three distinct areas to give it a homey vibe. **Above:** The loft currently houses a melange of tabletop accessories and furniture.

If you thought you had designer Alessandra Branca's style pegged, think again. The classicist-with-a-twist opened a new shop in Chicago this May that takes her signature style and amps it up a few decibels.

Branca is a 2,700-square-foot lifestyle shop located in a historical 19th-century brownstone two blocks west of Chicago's Michigan Avenue. Bookended by Loyola University buildings, the shop is a study in contrasts.

"I wanted people to walk in and immediately feel disarmed," says Alessandra. "It's meant to make you smile and to inspire."

The palette is pure Alessandra—with a dash of verve. Traditional delft blue meets vivid raspberry and acid green. Exotic tribal textiles mingle with hunting-lodge plaids. Affordable pieces mix with "It's-HOW-much?" one-off finds. Antiques hold court with state-of-the-art contemporary pieces.

"We live in a world where everything seems to be made by the thousands. Things should be special—unique. We try to offer those things here, and to create a space that is home-felt," notes the designer.

And, of course, it wouldn't be Branca without a few of Alessandra's repurposed classics. Empire lamps are freshened with lampshades made of unfussy ticking. Delicate vintage fabric trims are framed and meant to be hung as works of art. Eighteenth-century French church artifacts live again as elegant lamps.

How does Alessandra make it all work together? "It all kind of comes together somehow," she muses, "a little like stir-fry." *—Jenny Bradley*

getting there Branca is located at 17 East Pearson Street in Chicago. For details, call 312/787-1017 or visit branca.com.

PHOTOGRAPHS: WERNER STRAUBE

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BY CHRISTINE TEMIN PRODUCED BY DORIS ATHINEOS

Round-table discussion

An expanding Jupe table can accommodate double the number of dinner guests without hindering conversation

Imagine you are hosting a swank dinner party for a dozen friends at your town home on a fashionable square in London's Mayfair. It's the early 19th century, and you and your guests sit at a rectangular table long enough to accommodate the six pieces of sterling silver on either side of the silver charger at each place. The rules of conversation are clear. A lady speaks to the gentleman to her left during the first course, then switches to the gentleman on her right for the second. Guests can't speak to the person across the table because the tall candelabra and epergnes block the view. You are at one end of the table and can't speak to your spouse at the other end without shouting.

By 1835, you could have solved this problem with a Jupe. That was the year that an inventive London upholsterer named Robert Jupe patented a round table that could seat an intimate gathering for six or expand to comfortably seat 14. (And for the hostess with the mostest, there's a 97-inch version that seats 18.)

The original "Jupes" were not only pricey, they were also made (by Johnstone, Jupe & Co.) for a relatively short time—from 1835 to 1840—and so are rare.

A round table, says Rufus Bird, head of English furniture sales at Christie's in London, is "more conducive to conversation, more egalitarian than a long, rectangular one. There's no head of the table when it's a Jupe."

"This table solved the question of how to expand for more guests without sacrificing the social benefits of a round table," says Bill Rau, owner of M.S. Rau Antiques in New Orleans. "The table earned a patent because it was such a unique specimen of engineering."

How does a Jupe work? Think of a pie with eight slices. Thanks to a series of metal bars below the tabletop, when you rotate the table edge counterclockwise the slices move outward, creating eight spaces that can be filled in with dart-shaped leaves. To shrink the table, simply remove the leaves and turn the edge in the reverse direction. ➤

An early Victorian mahogany Jupe table sold for $593,000 at Christie's London in 2006.

A ROUND TABLE IS **MORE CONDUCIVE** TO CONVERSATION.
—CHRISTIE'S RUFUS BIRD

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How does a Jupe table work?

Think of a pie that's divided into equal slices.

Century Furniture designer Oscar de la Renta loves round tables because "they promote easy conversation." Oscar de la Renta collection (century.com).

The owners of the original mahogany masterpieces were members of the upper classes who could afford custom furniture. That's still the case if you want an authentic Jupe. Witness the record price set at Christie's in 2006, when a mid-19th-century Jupe sold for 321,600 pounds—just shy of $600,000.

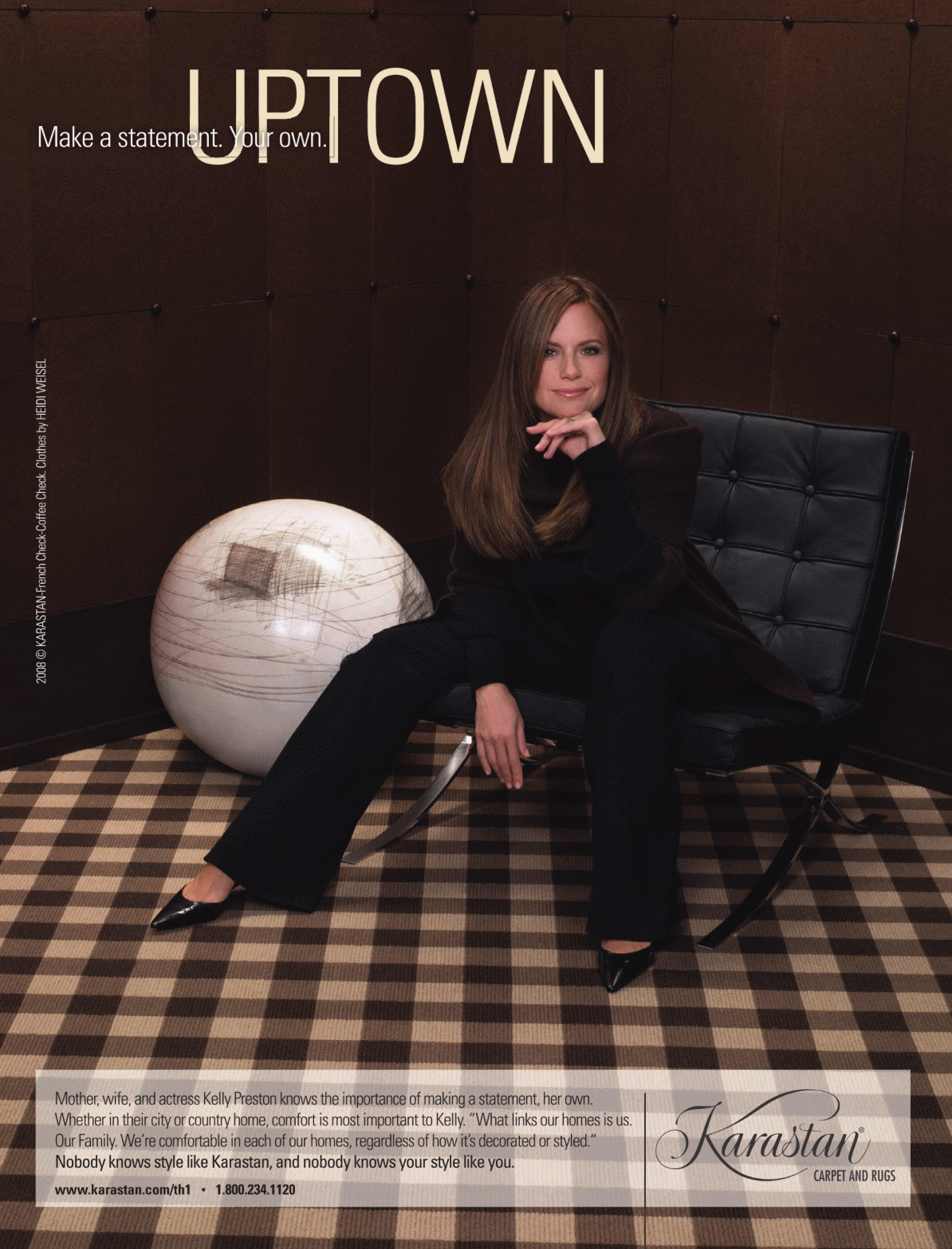
But more youthful versions abound. Oscar de la Renta offers a substantial, expanding radial table (through Century Furniture). Smith & Watson, a 101-year-old American firm located in Manhattan, serves up Jupe's clever engineering, but with made-to-order designs that, opines Smith & Watson's Robert Ryan, "are better than the original. Crotch mahogany has an old-fashioned look. We just made a very grand Jupe table out of an old stash of thick, rosewood veneer."

But whether an antique or a fresh-faced reproduction, a Jupe in your dining room is more diplomatic than a rectangle. "No one sits below the salt," notes Ryan.

Elijah Slocum The British firm Elijah Slocum tailors its table to fit your room. (elijahslocum.com).

Smith & Watson "Brass-cast feet add stability to a table in motion," says Robert Ryan (smith-watson.com).

M.S. Rau Antiques Regency mahogany "Jupe" table, circa 1830, $450,000 (rauantiques).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what's new, what's next

A host of hot designs from the **bold to the beautiful**

Thomas Jayne

Not just for the carriage trade

Working with Rhode Island's Preservation Society of Newport County, Thomas Jayne has designed his first furniture line—more than 20 pieces for E.J. Victor's Newport Mansions Collections. This upholstered canopy bed is inspired by the lavish interiors of horse-drawn carriages (ejvictor.com). *—Janice Currie*

Suzanne Kasler

Another fresh eye at Hickory Chair

Drawing from her own antiques and vintage modern finds, Suzanne Kasler is the newest addition to Hickory Chair's list of design collaborators. "My collection was inspired by my love of all things French," she says. With touches that mix regal elegance and country charm, her pieces are remarkably versatile. Upholstered armchairs change looks when dressed in slipcovers; a casual wooden table comes in two lengths; and the "Asheworth Campaign" desk, shown in a rich walnut finish, also strikes a lighter note in antique ivory (hickorychair.com). *—Chloe Lieske*

Ankasa's home couture

Embroidery brings a simple chair to life

When the husband-wife team of Sachin and Babi Ahluwalia established the firm of Ankasa, they successfully married high-fashion and home furnishings. Their bedding and accessories are the natural offspring of textiles made for the likes of Oscar de la Renta and Vera Wang. Now, the Ahluwalias' handiwork graces furniture like this "New Olivia Chair" from Ankasa with Century Furniture (ankasa.com; centuryfurniture.com).

PHOTOGRAPHS: THOMAS JAYNE BED, GREG BROWNING; THOMAS JAYNE PORTRAIT, JONATHAN SKOW

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Philippe Starck

The prolific provocateur goes outside

Known for designs that are as playful as they are practical, Philippe Starck can add another feather to his cap. Made with sustainably harvested teak, the "Loxley" canopy bed is a piece from his new line of outdoor furniture—the RobinWood Deluxe collection for David Sutherland. The secret of the collection, which nods to Medieval lore, is that "it has solved the paradox of being at the same time rebel, classic, timeless, and fair," says Starck. (sutherlandfurniture.com) . —*C.L.*

Richard Schultz

A poetic take on garden furniture

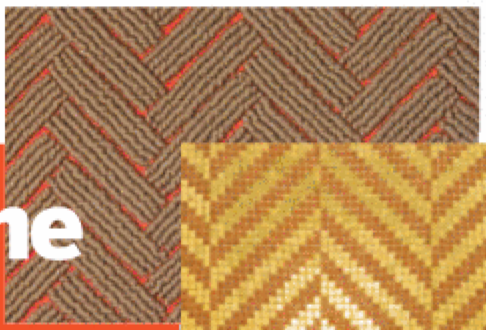
Inspired by the bucolic setting of his homes in Pennsylvania and Vermont, Richard Schultz has become one of outdoor furniture's modern masters. He departed from typically slick forms with the whimsical "Topiary" series, meant to mimic clipped shrubs. His powder-coated aluminum bench (*above*), table, and chairs feature amorphous holes that enhance the effect of dappled sun. "I wanted the pieces to filter light, like a real shrub does," he says. "It's fun that they replicate nature." (richardschultz.com)

—*Krissa Rossbund*

Henredon

Great legs give a tea table kick

Taking time to sit down for a cup of tea means we haven't given up on civility. But it doesn't mean we're a bunch of fuddy-duddies. That's why we love the elegant form of this "Stratton" tea table from Compositions by Henredon. And it works for cocktails, too (henredon.com).



Update: **Herringbone**

A proper pattern goes glam and global

We expect to see herringbone patterns in tweedy woven textiles and fancy wood plank floors. But rendered in new materials, with a metallic flash or a new set of references, this spiny motif of syncopated chevrons reaches higher levels of chic. Using a palette drawn from the desert of her native Morocco, Yasmina Kossmann modeled a striking design from her new Caravan collection for Tai Ping Carpets after the "terre cuite"—baked earth (aka terra-cotta)—floors of traditional *riads,* or houses. And, Bisazza stacks up sizzle with a golden tile mosaic.

Above: "Bazaar I" wool carpet, Tai Ping Carpets (212/979-2233).
Right: "Twill Oro Giallo," glass mosaic tile pattern from Bisazza (bisazzausa.com).

PHOTOGRAPHS: TOPIARY BENCH, HUB WILSON; BISAZZA TILES, FEDERICO CEDRONE

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Threads

A new brand from an old friend

Understated luxury is one of today's most sought-after design sensibilities, and Threads—a new brand from Lee Jofa—expresses it with eloquence. Fabrics include solids and patterns in neutral-but-complex colors and natural fibers. A collaboration between Lee Jofa's vice president and creative director Stephen Elrod and Ann Grafton, managing director of Lee Jofa's sister company in the UK, the collection includes more than 450 fabrics—from shimmery sheers to rich wools and velvets. The brand also includes floor coverings —a first for Lee Jofa. For more information, visit threads-leejofa.com. And, check out Stephen Elrod's NYC apartment decked out in Threads, page 126.

—*Candace Ord Manroe*

Datebook: Cooper-Hewitt Exhibition

Meticulous views into drawing rooms, libraries, and winter gardens enliven the National Design Museum's show "House Proud: Nineteenth-Century Watercolor Interiors from the Thaw Collection," from August 12 through January 25 (cooperhewitt.org). — *C.L.*

Ted Boerner

Joining the club

San Francisco designer Ted Boerner is inaugurating his New York showroom with the "Lex" chair, shown here in white oak with a dark finish. The timeless piece transcends any particular style, thanks to expert tailoring, unexpected proportions, and a subtly retro silhouette (tedboerner.com). *C.L.*

Carleton Varney

"Modern Baroque" continues to thrill

She had a mind for business and a brash eye for beauty. No wonder Carleton Varney, president and owner of Dorothy Draper & Co., honors his mentor's legacy with written tributes such as *In the Pink: Dorothy Draper, America's Most Fabulous Decorator,* his monograph from Pointed Leaf Press. Varney's interiors channel Draper's flair as do his reinterpretations of her fantastic furniture—to wit, the "Braziliance Commode," a 1940s piece designed for the Quitandinha Resort in Brazil. From Varney & Sons for Kindel (kindelfurniture.com) ■.

PHOTOGRAPHS: TED BOERNER CHAIR, STEVE BURNS; COMMODE, BERT VANDERVEEN; CARLETON VARNEY PORTRAIT, PETER URBAN; COOPER-HEWITT PAINTING, MATT FLYNN

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The sleek new Samsung French Door refrigerator is bigger inside, not outside – holds nearly 4 more cubic feet* of berries, or more of the foods a foodie loves.
Chef Danny Boome
Danny Boome
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BY PAMELA J. WILSON
PHOTOGRAPHY BY JOHN BESSLER
PRODUCED BY HILARY ROSE

a loving tribute

IN CHICAGO, A WIDOWED YOUNG MOTHER OF TWO COMPLETES THE WEEKEND GETAWAY THAT WAS HER LATE HUSBAND'S **PRIDE AND JOY**

In the dining room, a crystal chandelier hanging from the coffered ceiling draws the eye. **Preceding pages:** The living room shimmers in light reflected from nearby Lake Michigan. Large windows, dressed with French-pleated draperies and wispy sheers, run the length of the room.

Right: Dawn Loughlin and her cute-as-a-button boys, Hunter, 7, and Riley, 5. **Below:** The classic 1890s-era building that houses the Loughlin condominium was once home to the K–12 Latin School of Chicago.

When the exclusive K–12 Latin School of Chicago moved to a new location, a developer bought the 1890s-era building and converted it into condos. Jamie Loughlin, owner of a construction company, was first to buy a unit, planning to turn it into a wonderful weekend retreat for himself, wife Dawn, and their two sons. Tragically, just months before his project was due to be completed, Jamie was killed in a car accident. Work on the condo came to a halt.

"It was up to Dawn to decide the next step," says Tom Riker, the architectural designer who had worked on the two-years-in-the-making renovation. At first she hesitated, but ultimately she forged ahead: "I knew this is what Jamie would have wanted, and I felt that completing it would be a tribute to him."

Dawn honored her husband's wishes by finishing the project to both architectural and decorative perfection. "He was meticulous about all of his construction projects, but this one especially," she says. "Our primary residence in the suburbs is an hour from Chicago, and he wanted our condo to be a great getaway for our family, friends, and relatives, and his clients."

Jamie had already demonstrated his aesthetic by dramatically altering the developer's floor plan to make it more open and inviting. For instance, to avoid a tunnel-like passage between the front and back of the condo, he created a wider-than-specified central hallway and divided the ceiling into three unique sections in order to create a gallery effect.

A stickler for authenticity, Jamie had nixed the idea of modern ventless gas fireplaces and instead installed wood-burning models with chimneys. Walls were finished in time-honored plaster instead of drywall, and Jamie personally handpicked all of the ornamental plaster crown moldings. "There are amazing details everywhere, all thanks to him," says Dawn.

In December 2005, the condo was completed. To celebrate the occasion (and what would have been their anniversary), Dawn threw a New Year's Eve party for family and friends. "Everyone enjoyed it, but even more, they loved seeing the place that had meant so much to my husband," she recalls.

Guests were greeted in the beautiful groin-vaulted foyer, then ushered into the living room, where a palette of cream,

blue, copper, and beige sheathes the space in warmth and softness. "People were quick to notice the fine workmanship and the details," Dawn says. "Jamie would have been so happy."

Dawn and Riker agreed that furnishings in the living room should be clean-lined transitional pieces with an urban, but not edgy, attitude. The sofa, open-arm chairs, and daybed—all upholstered in child-friendly fabrics—are grouped to focus on the limestone fireplace, handcrafted by a French stone mason.

In this room and others, Riker's goal was to strike a beautiful balance between here-and-now furniture and classic old-world details as seen in the fireplace, the Versailles-pattern parquet floors, the tray ceiling, and the moldings. While no walls separate the living room from the dining room and kitchen, there are defining transitions. The spectacular coffered ceiling sets the ➤

Above: A classic daybed provides a decorative yet functional division between the living room and the kitchen, a beautiful space replete with elegant walnut cabinetry and a French copper range (left)—the room's pièce de résistance, which cooks as good as it looks.

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Left: In the peaceful retreat of the master bedroom, ornately crafted crown molding contrasts with the simple lines of the new, quietly dressed mahogany bed.

Bottom left: The master bathroom's hand-milled mahogany vanity was intentionally designed to look more like fine furniture than a commonplace bathroom fixture.

Below: The luxe tub is surrounded by Carrara marble, a material that Dawn initially didn't think she would like but now loves.

dining room apart and provides a traditional counterbalance for the city-sleek mahogany table and shapely barrel chairs.

A daybed, with seating that faces either the living room or the open kitchen, bridges the two spaces. The kitchen's detailed walnut cabinetry looks more like fine furniture than storage. French antique chandeliers adorned with German crystals hang above each end of the island. The island bar stools, custom-made to mimic the shape of the dining-room chairs, bring design consistency to the three living spaces. "We chose a kid-proof fabric for the stools," says Riker of the practical selection. "Even orange soda just beads up and rolls off."

More than she imagined, Dawn enjoys spending time at the condo—not just weekends, but during the summer for a month at a time. She and the boys explore the city and go to the beach, as do friends and relatives who are frequent guests. "This is how Jamie envisioned the place would be used," says Dawn, "and knowing that, it always makes me happy to be here."

Architectural designer: Tom Riker

For more information, see sources on page 170

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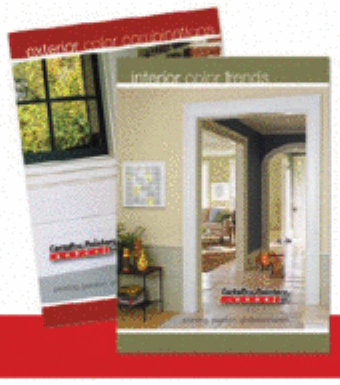

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BY KRISSA ROSSBUND

worth repeating

Sometimes much too much is just right—especially when it comes to such gorgeous fabrics as an embroidered silk trellis pattern and two toiles—one an exaggerated Asian-style and the other depicting Cape Cod icons—that star in the trio of showrooms that follows. Textiles can hide a multitude of flaws and create big drama in a small space. ➤

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Eva Quateman

Lake Forest Showhouse Lake Forest, Illinois

Interior designer Eva Quateman doesn't get overzealous when it comes to selecting patterns for her designs. Instead, she chooses one or two special motifs and then finds interesting applications that require generous yardage.

That's what she did in this guest bedroom. The architecture of the entire house has a French feel, so Eva decided on a scheme that included the elaborate opera-like elements of the dramatic bed canopy. A luxurious embroidered silk in soft ivory, pink, and green struck her as the ideal choice of fabric in which to envelop the room.

"I always keep a tight palette," says Eva. "It's rare for me to ever use more than a few fabrics in a room, and in many cases, I'll only use one. The statement comes from the shapes I create with the fabric."

The floral trellis-pattern fabric that upholsters the headboard was also used for a bed skirt with tailored pleats, a chaise longue suited for napping or reading, and a diminutive French side chair. A second coordinating embroidered floral in a looser design was fabricated into sweeping panels that cascade from a corona above the bed. It's also used in window treatments, which are finished with such pretty dressmaker details as trimmed edges and handmade rosettes in the center of each window treatment and canopy. ➤

Produced by Hilary Rose   Photographs by Casey Sills

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Joan Peters

Pilgrim Hall Museum Showhouse Marshfield, Massachusetts

Fabric houses boast robust inventories that offer thousands of patterns and colors. But once in a while, an interior designer wants something extra special, and so she makes it herself. Such was the case when designer and artist Joan Peters created her own cotton Cape Cod toile that depicts 48 icons of the Massachusetts peninsula, including the Provincetown Monument, lighthouses, and beach dunes.

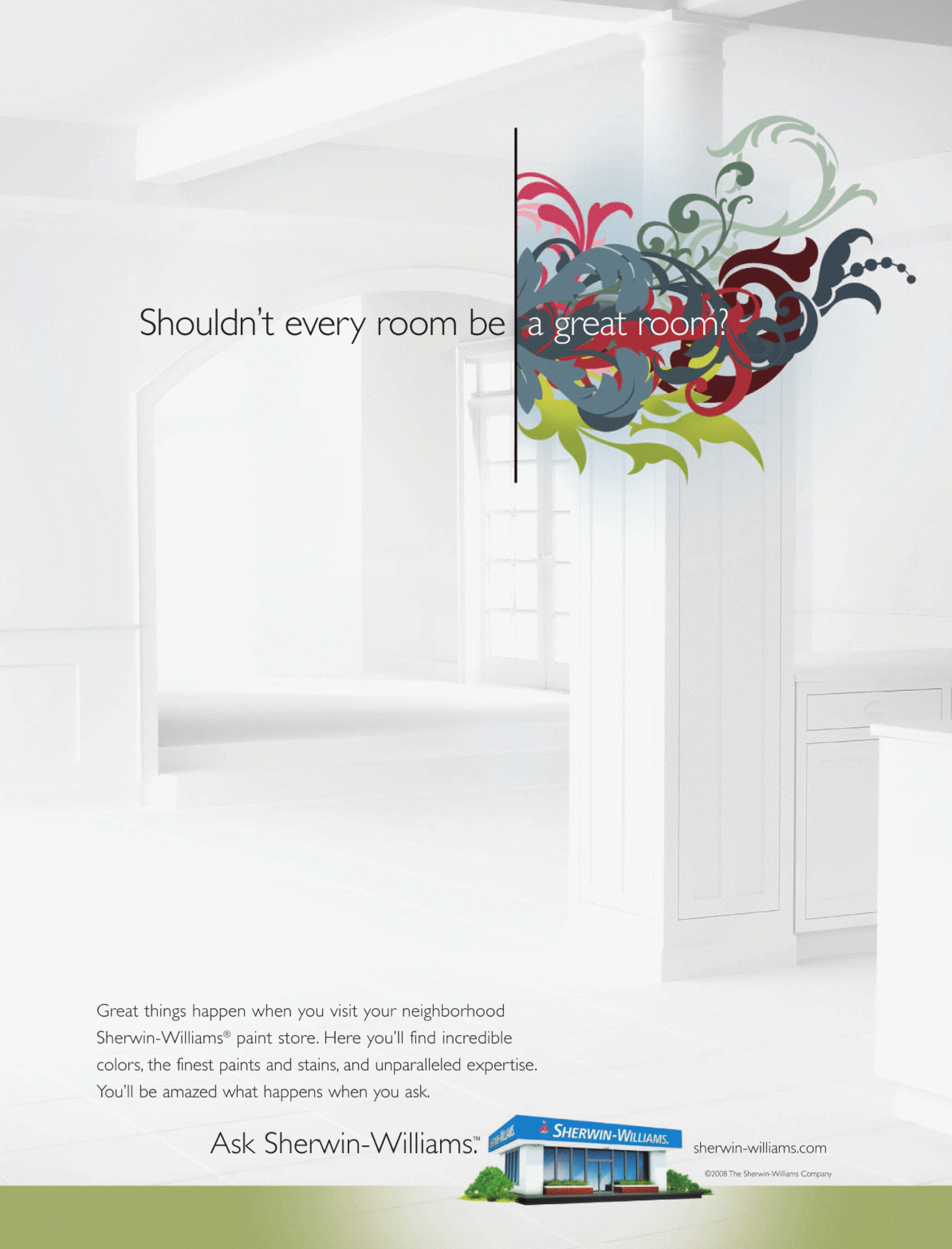
In the guest bedroom of the Victorian-era Daniel Webster estate in Marshfield, Joan draped the space in a blue-and-white version of her own lightweight fabric.

"This room has a lot of light streaming in," says Joan. "It's impossible to use too much toile because it is so light and airy. It makes a statement but doesn't overwhelm the space."

The one-pattern approach is also a problem-solver, disguising flaws in this old house, where nothing is plumb. First, walls were covered with Joan's toile. Then came drapery panels that descend from matching cornices. The window glass displays an unusual treatment with a different pattern: Joan hand-painted delicate white vines and leaves on the panes to diffuse light in the manner of a sheer curtain.

Her toile appears again on the coverlet, table skirt, chair and ottoman, toss pillows, and tufted headboard—all highlighted with a crisp solid blue piping in the fabric used for the bed skirt. ➤

Produced by Estelle Bond Guralnick   Photographs by Gordon Beall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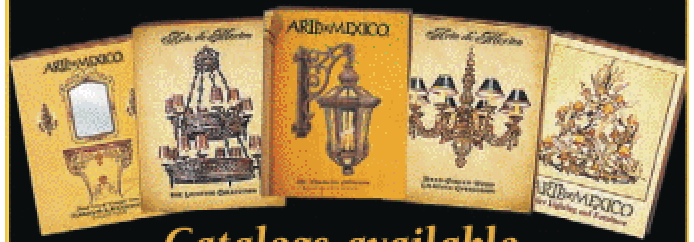

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Sandra Schneider

Kips Bay Boys & Girls Club Showhouse

New York, New York

Country Swedish meets cosmopolitan chic on the landing that designer Sandra Schneider dubbed the "morning room," an ideal spot for sipping tea and reading the newspaper. Inspired by a white-painted Swedish-style sofa, Sandra cast a fresh contemporary spell over classic country style.

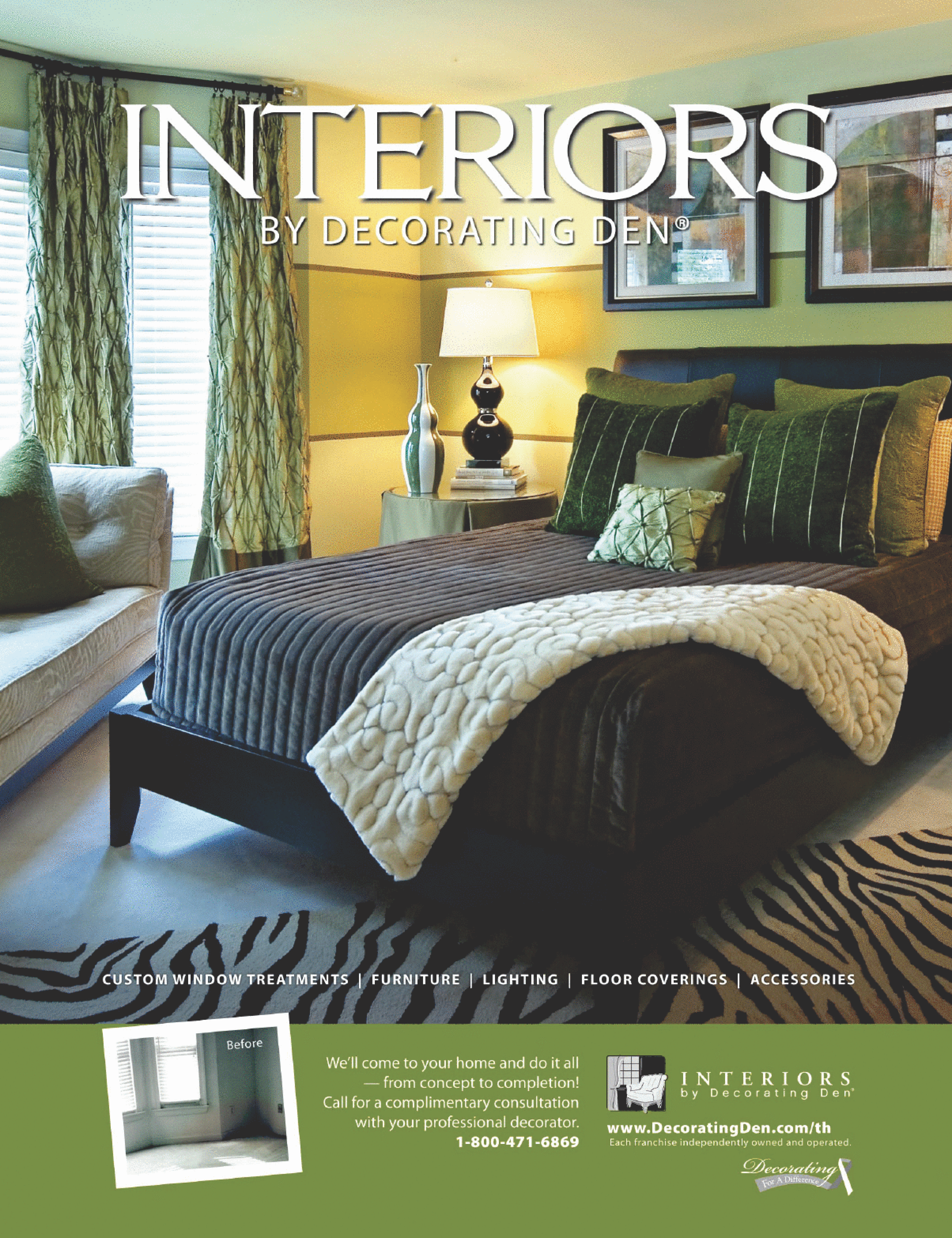
"I've always loved the young, clean appeal of Swedish design," Sandra says. "The use of light here really makes the room a happy, cheerful place."

Instead of the expected classic toile, she used an informal toile with an Asian influence. The large-scale linen fabric, used on balloon shades and panels of varying sizes, gives movement and life to the small space. The upholstered wall panels, which are edged in a dramatic shocking pink pulled from the carpet, create architectural interest.

To mimic the paneling, the furniture frames were painted white. The love seat, upholstered in a black-and-white check, is paired with a skirted children's chair in a smaller version of the same check. A white upholstered armchair with checked arms, back, and welting and an ottoman covered in the room's hallmark exaggerated toile complete the appealing quartet.

Produced by Bonnie Maharam   Photographs by Tria Giovan

For more information, see sources on page 170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bowled over by burl

BY DORIS ATHINEOS
PRODUCED BY LEIGH KENO AND LESLIE KENO

THE KENO BROTHERS SEE BEAUTY IN GNARLY BOWLS

Some people can't see the forest for the trees. But *Antiques Roadshow* stars Leigh and Leslie Keno can't see the trees for the burl, which they first began collecting when they were teenagers in upstate New York.

"There's an amazing burl, bigger than a watermelon, growing on the side of a tree in Central Park, and whenever I pass by, I think about the beautiful bowl it could become," says Leigh, sitting in his Manhattan townhouse one rainy afternoon. Resting on his lap is his most recent catch—a Native American burl bowl with its original, 200-plus-year-old surface intact. He caresses the baby-bath-size hunk of wood like a purring cat ➤

The Keno brothers return to their first love, burl bowls. In hand is an antique Native American bowl. A boyhood attempt is at bottom right.

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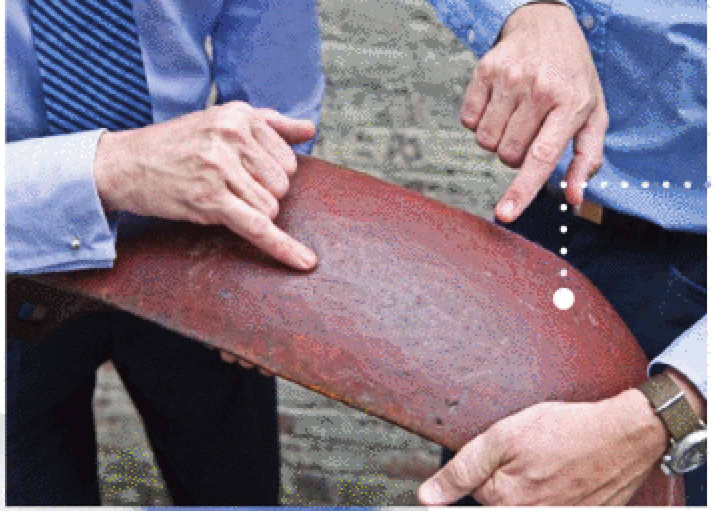

fab facets Chiseling created facets on this bowl's surface. A great original surface feels as good as it looks. Original red pigment adds value.

burlesque revival Leslie approves of an early-19th-century bowl, while Leigh turns thumbs-down on their boyhood attempt to make one of their own.

raised open handles "Raised open handles are the best," says Leigh. "These are beveled and curve inward. The strong outline has a powerful impact."

BURLS ARE IRREGULAR GROWTHS, LIKE WARTS ON TREES. BUT IN THE HANDS OF ABLE CRAFTSMEN, THE WART **TURNS INTO A BEAUTY MARK.**

and admits, "I can't keep my hands off it."

The vessel's sensuous shape also seduces brother Leslie, who stops by on a break from his senior vice presidential duties at Sotheby's. The special, rapid-fire rap of twins makes it impossible to tell who said what, but both agree that the "organic modern form" conjures up visions of "fecundity." The burl itself, however, is actually an irregular growth, "like a wart on a tree," Leslie explains. But in the hands of able craftsmen, the wart turns into a beauty mark.

The duo value this bowl for its outstanding design—swooping lines, raised, beveled handles that curve in, and an earthy red surface that shows its age. Besides, the bowl smells as good as it looks. "It's a buttery-doughy-spicy scent," says Leslie, who shuts his eyes and sniffs. Add to this some killer provenance: It was once owned by artist Andy Warhol protégé Baby Jane Holzer and displayed in her Southampton home, Chestertown, built by Winterthur founder Henry Francis du Pont. "It's a keeper," says Leigh, who nailed it at Christie's for $180,000, a record price for American burl at auction.

The steep price may inspire imitators, but DIYers take note. As boys growing up in New York's Mohawk Valley, the twins hacked, gouged, and scraped without much success. "Dad sawed a burl off the side of a tree, and we hollowed it out with a chisel and hammer," recalls Leslie, who, together with brother Leigh, filled the cavity with charcoal briquettes and fired it up. To keep the coals red hot, "We fanned them with a hair dryer," he recalls, while cradling the creation scarred by fire, rugged chain-saw marks, and an old bullet hole. It's the kind of bowl only father ➤

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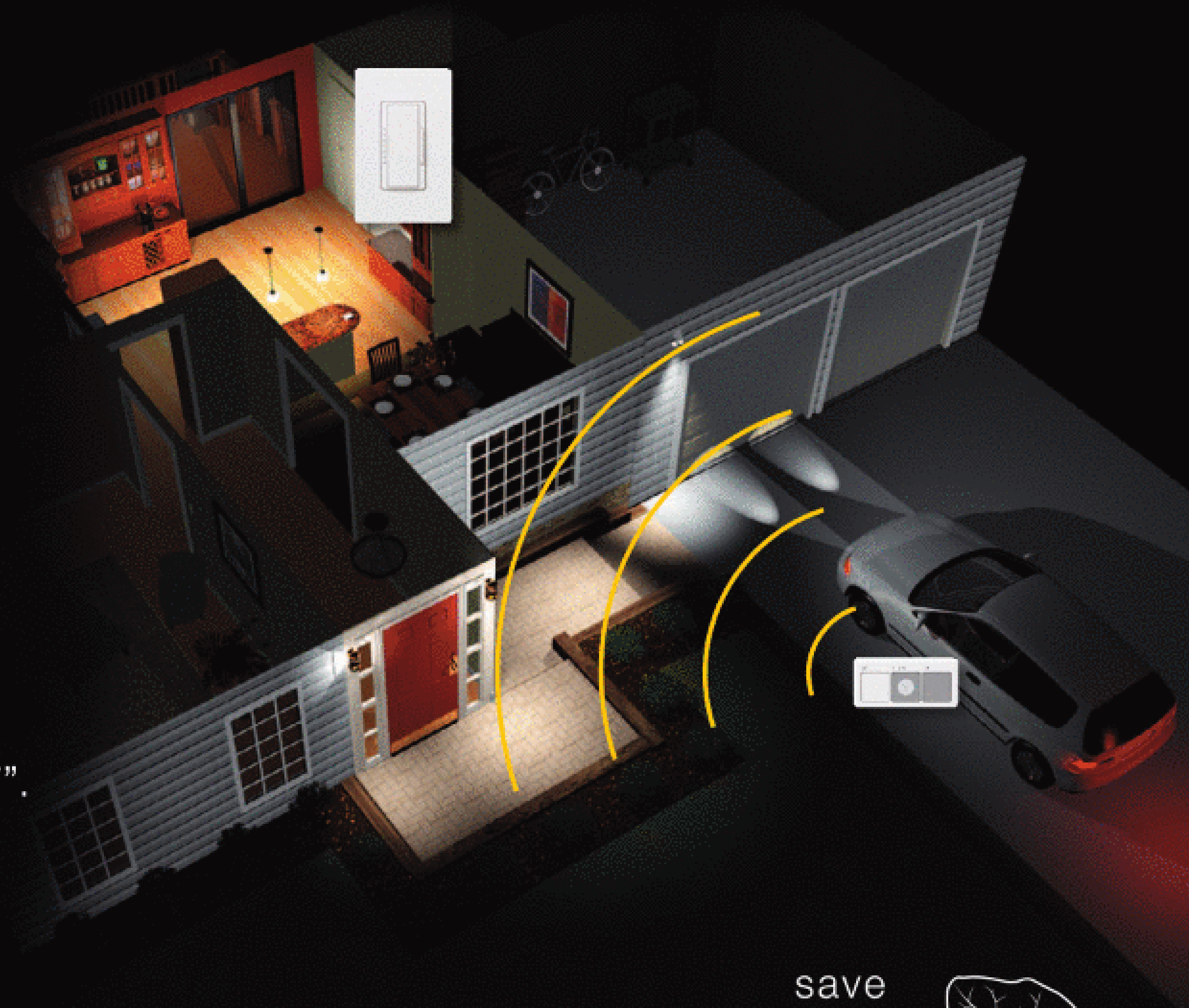

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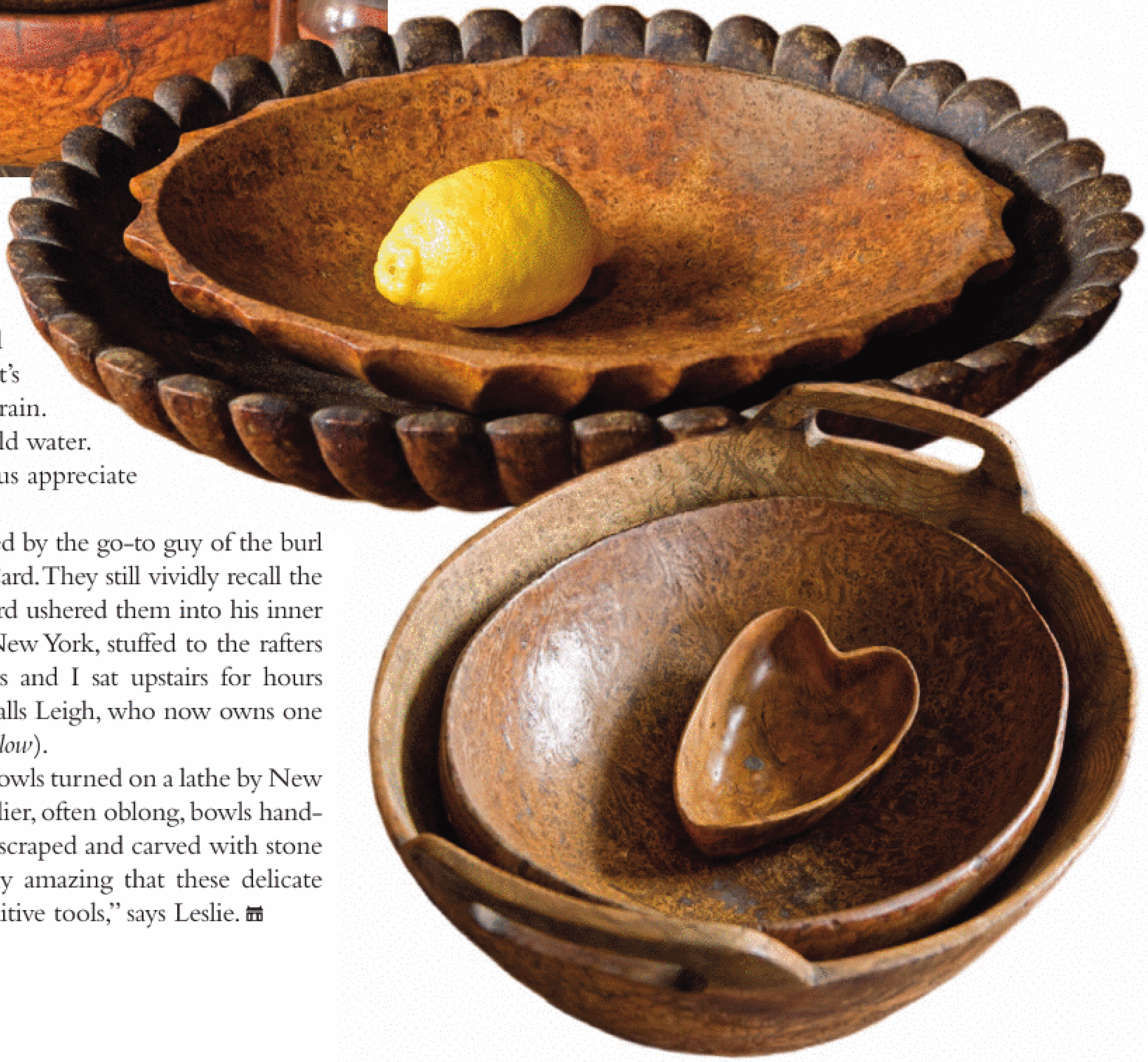
Left and below: Collector Morgan MacWhinnie owns more than 50 antique burl bowls, the tiniest of which fits in the palm of the hand. "There's no grain, so burl rarely splits," says Morgan, who paid $1 for his first bowl in 1986.



Ronald Keno (or punk rocker Sid Vicious) could love. "We spent so many hours on this. Burl is harder to cut than marble. It's tough, knotty, locked-together grain. It's so tight that it can actually hold water. But this experience really made us appreciate burl at an early age."

Their interest was further stoked by the go-to guy of the burl world, the late collector DeVere Card. They still vividly recall the day almost 35 years ago when Card ushered them into his inner sanctum—an attic in Hamilton, New York, stuffed to the rafters with the country's best burl. "Les and I sat upstairs for hours examining every single piece," recalls Leigh, who now owns one of Card's prized covered bowls (*below*).

Some burl buffs go for round bowls turned on a lathe by New World colonists. Others prefer earlier, often oblong, bowls hand-hewn by Native Americans, who scraped and carved with stone blades and beaver teeth. "It's truly amazing that these delicate bowls were made with such primitive tools," says Leslie.

burl BASICS

What's the biggest mistake when dating burl bowls? "To attribute the more primitive, rough-hewn pieces to Native Americans," says burl dealer Steven Scott Powers, author of *North American Burl Treen* (burlsnuff.com). "American Indians were highly skilled woodworkers, and their bowls are well-proportioned and more refined than those of European colonists," says Powers, who has examined hundreds of early ladles and bowls. "European settlers in America didn't have a tradition of hewing their own burl bowls. They didn't know how to work with burl."

In Europe, burl was usually reserved for decorative veneer and then only for the finest furniture. To see for yourself, Powers suggests a visit to Winterthur (winterthur.com), where Henry Francis du Pont's burl bowls are currently displayed in the house museum's courtyard. But the mother lode resides at Old Sturbridge Village, where an appointment is necessary to view the burl. Or tap into the collection online (osv.org).

Above and left: Most early American bowls were carved from swirly, dark-eyed ash burl, which today is used sparingly as an eye-popping veneer.

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sweet salvage

MISSING THE EUROPE OF HER CHILDHOOD, RUTH GAY **BROUGHT IT HOME TO HOUSTON**

At work in her Houston home office, Ruth Gay jots notes on a client's building plans. Occasionally she glances up, scanning her elegant sanctuary for inspiration. Some of the best finds in her salvage of European antiques and stone pieces for her business, Chateau Domingue, surround her. A barrel-vaulted ceiling, ➤

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I'm at my most creative in a dirty, dusty stoneyard in the middle of nowhere.

—RUTH GAY

book smarts

Learn from the masters. *Axel Vervoordt: Timeless Interiors* (Flammarion, 2007), $75, and *Jean-Michel Frank* (Rizzoli, 2008), $95 (borders.com).

clad in 17th-century stone from a French vineyard, casts a butterscotch glow. Three pairs of 18th-century French doors open to the Texas sun. And a stone mantel where generations of French families have warmed themselves today warms Ruth's creative spirit. "I look for grandness and simplicity," she says of her buying trips to Provence, Tuscany, and Umbria. "I don't buy anything glitzy or over the top."

These are the words of a woman who admits there isn't much she likes that's less than a century old. As Europeans modernize their homes, Ruth gladly searches local flea markets to rescue items—everything from town fountains to simple linens and silver—for her stateside clients.

Some days her husband, Jack, knocks on the office door. "I'm not 100 years old, but can I still come in?" he'll ask. ➤

the write desk

Helene Aumont's "Medici" desk, available at Profiles (212/689-6903), trade only.

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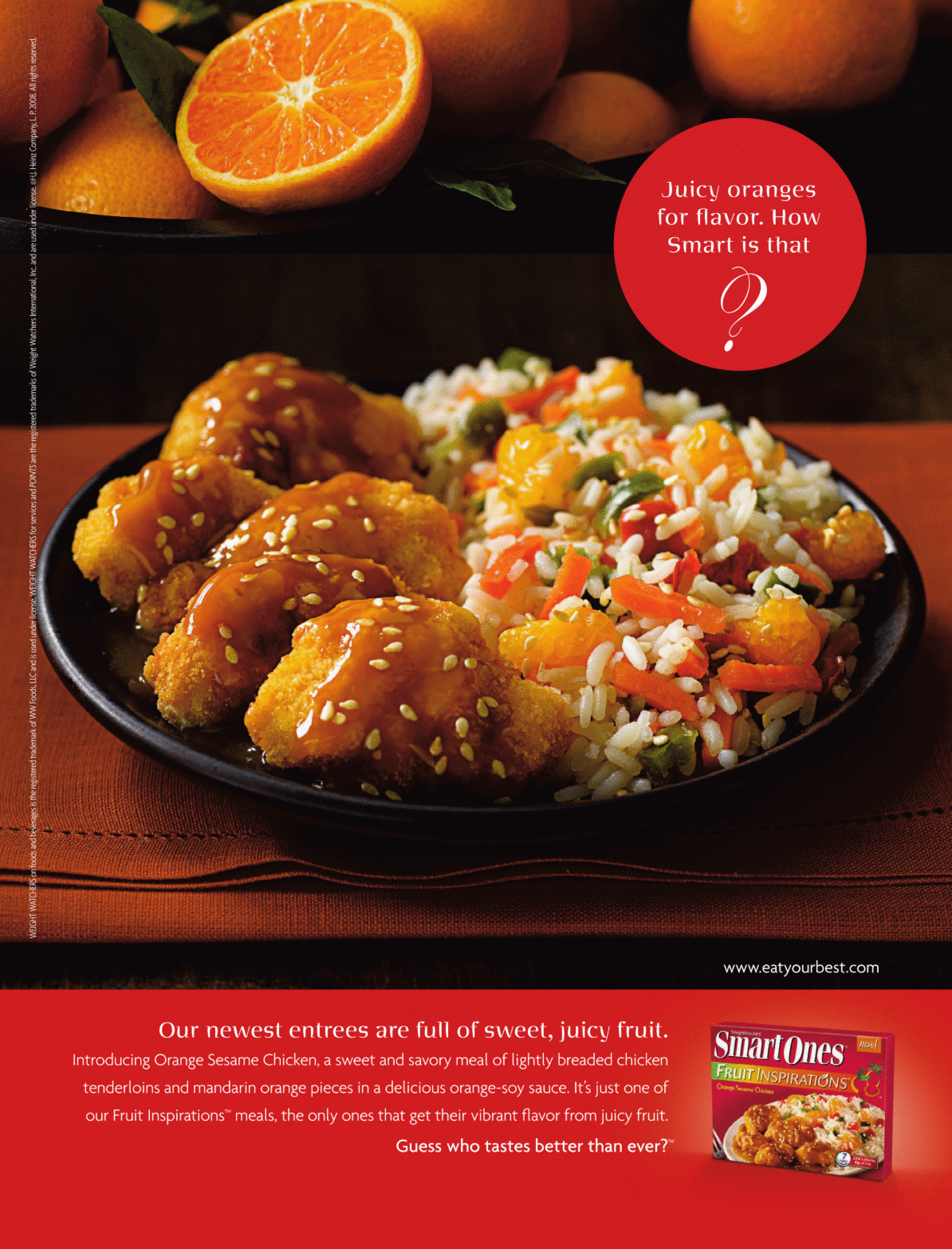

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wisteria

Eileen Fisher's new "Wisteria" pillow covers. Raw Silk (front), $45, and Silk Dupioni, $94 (garnethill.com).

fabulously french

While Ruth's home office is relatively fabric-free, Pierre Frey can help add a bit of joie de vivre to any interior. **Fabrics, from left:** "Les Quatre Vents," "Frontenay," and eco-friendly "Esprit" (pierrefrey.com), trade only.

Ruth grew up a missionary's daughter in Europe, and though she moved to Texas when she married, she retained the continental spirit. "People in Europe really stop and smell the roses," she says. "I know it sounds trite, but it's a way of life that is, to me, more pure. It's why I decided to bring these elements over here—it's rewarding to visualize the outcome of the unused pieces we rescue for people to enjoy in their daily lives."

When Ruth and Jack built their family home 12 years ago, they wanted to incorporate the elements she grew up with—stone flooring, ancient mantels, rustic beams, copper gutters—not only for themselves but for their children, Paul, Steven, and Jacqueline. But their search was frustrating, and Ruth ruminated over the lack of sources for such items. ➤

Top: Ruth's golden retriever, Sam, savors some downtime in Ruth's home office.

provençal **inspiration**

Planning a trip to France? Don't book a ticket without considering a few helpful suggestions from Ruth Gay.

- **La Mirande** When Ruth visits Europe during the school year, she keeps her stays brief so she's not away from the family too long. She makes her headquarters in Avignon, France, her favorite larger city in Provence, where she stays at La Mirande, a four-star hotel with a cooking school and more than 700 years of history (la-mirande.fr).
- **Eygalières** Each summer, she loads up friends and family for a six-week visit to the stone houses and sweet gardens of tiny Eygalières, France, just outside St. Remy (provenceweb.fr/e/bouches/eygalieres/eygalieres.htm).
- **La Bastide de Marie** Ruth mines for inspiration in the neighboring village of Ménerbes, in particular at its enchanting small hotel in a vineyard, La Bastide de Marie (kiwicollection.com/property/la-bastide-de-marie).
- **Crillon le Brave** One of her very favorite places is another small town, Crillon le Brave, with its stonework houses and a Relais & Châteaux four-star hotel (crillonlebrave.com).

Treasures at Château Domingue

PHOTOGRAPHS: PILLOWS AND FABRICS, PETER KRUMHARDT

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work from the heart

Ruth Gay developed her reclaimed stone-and-antiques business to share a lifelong passion with clients. "I wasn't looking to start a business; it found me," she says. Here are her recommendations for creating an inspiring work life.

- **Cultivate ideas with care.** Know what you love to do, then dedicate yourself. "Forming a business is like having a child: You give your idea life, and then you raise it," she says.
- **Sustain your lifelines.** "My husband's support was integral to my success. He realized how serious I was when I asked for a forklift for my birthday."
- **Be patient.** "There have been many times I've questioned myself. Over time, you'll gain confidence and make better decisions."
- **Know you're a good example.** Ruth's kids often remind her when she's discouraged: "Mom! You can't quit. You're great at this!"

masterpiece mantels

Ruth offers an array of antique mantels among the reclaimed finds at Chateau Domingue, below. **Above:** For a similar look Phoenician Stone creates hand-carved limestone mantels, from $7,000 (phoenicianstone.com).

When the kids were older, Ruth, still searching for the elements she recalled from childhood, headed to Europe on a scouting trip—the nanny and young Jacqueline in tow.

Four weeks and hundreds of miles later, her dream of bringing architectural gems to American soil became a reality. Today, Chateau Domingue is a 5,000-square-foot space that transports visitors across continents and back in time. Chateau doors line the walls, and grand mansion gates are suspended from the ceiling. Ancient stone and tile flooring splays over two acres outside.

"I'm at my most creative in a dirty, dusty stoneyard in the middle of nowhere, climbing over old rock and looking at pieces on the ground—maybe finding a 17th-century surround that I can visualize in someone's house, or a spiral staircase on pallets that I know will end up as a completed piece," says Ruth. "It's not glamorous, but it gets me going more than anything in the world." ■

PHOTOGRAPH: MANTELS, PHOENICIAN STONE

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BY AMY ELBERT
PHOTOGRAPHY BY KEVIN LEIN
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before

hello sunshine

A HAPPY BLUE-AND-WHITE COLOR SCHEME **BRIGHTENS A BOSTON-AREA KITCHEN**

Liz Mitchell looks on the bright side. Facing a dreary kitchen with 1960s cabinets and a worn linoleum floor that was up for a showhouse redo, the Boston designer noticed how sunlight filled the space. "The room has wonderful light," she says. "There are five large windows, and light just pours into the room."

She was equally inspired by another feature—the kitchen's functioning 19th-century cookstove, with a brick hearth and surround. "The cookstove is original to the house, and I knew that would be the ideal jumping-off place for the room's design scheme," Liz says. The designer was renovating the kitchen and pantry—in an 1850s home in Cambridge, Massachusetts—for the Junior League of Boston Showhouse.

Staying within the existing footprint, she divided the L-shaped, 260-square-foot kitchen into two areas. An 8x10-foot space with appliances and cabinets became the primary work zone. The adjacent 12x15-foot area, which includes the antique stove, is now a dining and sitting area.

Because the wood-burning stove would be a focal point, Liz gently refurbished it with extra-fine steel wool and stove-black polish—"just enough so it shows its age nicely," she ➤

100
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Above: Designer Liz Mitchell's kitchen redo was inspired by an original old cookstove. **Right:** The stove, cleaned and refurbished, became the focal point of the dining area. **Below and preceding page:** A blue-and-white color scheme is warmed with coral accents. **Bottom:** Liz lined the interior of the black china hutch with a peach-colored wall covering. Draperies and a slipcovered armchair are trimmed in a similar coral.

says. She also cleaned and waxed the red brick hearth and added a fresh coat of white paint on the brick wall surround, then topped it with a white-painted wood mantel.

In the dining area, centered in front of the cookstove, black Hitchcock and Windsor chairs surround an antique iron table. A pair of 19th-century wicker chairs snuggle against a nearby wall. Accessories reflect the stove's vintage styling: pewter platters, iron sconces, a pewter chandelier, and white stoneware.

While the antique stove inspired the room's cozy New England styling, a crisp color scheme of white and blue, accented with coral and black, keeps the look fresh and current. "I knew this room had to be blue and white; there was something about the quality of the light," Liz says. "A blue-and-white kitchen can be cold, however, so I made sure to choose warm shades of blue and a warm accent color. I also used a lot of black to echo the patina of the stove."

In the work area of the kitchen, new painted cabinets with a mix of open shelves and glass-front doors were added. A vintage-look apron sink with bridge-style faucet blends easily with a modern stainless-steel stove, vent hood, and dishwasher. The refrigerator is concealed behind cabinet panels.

Handmade tone-on-tone tiles on the backsplash were a must-have, Liz admits. "I took one look and there were no ➤

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A pair of antique Bar Harbor wicker chairs, a black metal table, and a ceramic rooster wired for lighting make for a cheery reading spot.

other tiles for me." The light blue-gray tiles feature raised-relief patterns of whimsical birds and animals surrounded by vines, repeating the colors in the Carrara marble countertops. "I like the texture and the slightly imperfect handmade qualities the tiles bring to the room," Liz says. An off-white grass cloth covers the rest of the kitchen walls.

One of the most arduous chores of the project was tearing up the linoleum floor. Liz had planned on laying tile but discovered the requisite floor repair made that too expensive. As a last resort, she and friends pulled up the linoleum to reveal a bare wood floor that had been patched with plywood.

"It was a huge ordeal," she says. "There were a zillion nails, and we had to use hand scrapers." After much trial and error, Liz painted a blue-and-white checkerboard pattern, combining layers of paint, glaze, and dry rubs to give the floor a timeworn appearance. A satin-finish urethane protects the surface.

Color went overhead, too, with a gentle "atmospheric blue" on the ceiling. New crown moldings painted white introduce architectural detailing and pop against the blue. "Putting color on the ceiling adds an airiness and gives height to the room," Liz says. "I like rooms to look comfortable and approachable," she adds. "I like things to have some soul." ▪

Interior designer: Liz Mitchell **For more information, see sources on page 170**

a simply brilliant makeover

Bold color takes the lead in the redo of a butler's pantry connecting the kitchen to the dining room at the Junior League of Boston Showhouse in Cambridge, Massachusetts. Existing white wood cabinets were transformed with a two-tone paint treatment. Inset panels were painted ivory, cabinet boxes a cheery pink-red. A glaze treatment overall gives the cabinets a slightly aged look, says interior designer Liz Mitchell. Subtle texture comes from a striated apple-green wall covering and raffia paper on the ceiling. White laminate countertops were replaced with warm mahogany. A new hammered-brass sink and an antiqued brass-and-copper faucet upgrade the pantry to a sophisticated bar and serving area. A pineapple-motif fabric window shade and hooked rug tie the colors together and add softness.

PHOTOGRAPH: PANTRY, ERIC ROTH; ILLUSTRATION: CARSON ODE

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green space

WRITTEN AND PRODUCED BY AMY ELBERT

1 **outdoor fabrics** used for drapery panels and cushions are dyed to resist sun and water damage and are also certified as low in chemical emissions and safe for indoor use (sunbrella.com).

beauty and the beach

A NEW COMMUNITY ON FLORIDA'S GULF COAST **FOCUSES ON GREEN GOOD LOOKS**

Human beauty may be fleeting, but in the world of architecture and interior design, beauty lasts. "Beauty is a very green feature," says Christian Wagley, who oversees environmental issues at an eco-focused Florida beach community. "We tend to keep and value beautiful things. If they need ➤

PHOTOGRAPH: JACK GARDNER (ALL PHOTOS COURTESY OF ALYS BEACH)

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2 **organic and natural** fabrics cover sofas and ottomans, which are constructed using engineered laminate panels and soy-based resins (leeindustries.com).

to be fixed, we fix them. Ugly buildings, on the other hand, tend to be torn down."

Sustainable, beautiful buildings in a town planned around pedestrians are features that make Alys Beach notably green. The resort community on Florida's northern Gulf Coast sits between Destin and Panama City, but it is light years away from those legendary traffic-heavy, "spring break" towns.

Shops, restaurants, and offices are within a five-minute walk of residences. Narrow streets, limited parking, and miles of sidewalks encourage walking rather than driving. It was a neighborhood model that convinced Wagley, a long-time conservationist, to become the community's environmental program manager. "Traditional neighborhood development offers tremendous benefits in reducing the carbon footprint, because we're creating towns where we walk and ride bikes," he says.

While Alys Beach is in its early phases of construction (30 homes are complete), the emphasis on eco-development dominates the construction. "My job is to make the community environmentally better any way I can. I'm constantly looking for products or techniques to incorporate into new homes and buildings."

The town is already well on its way: All of the buildings meet the Green Home ➤

Above: The town's buildings were inspired by the architecture of Bermuda and Guatemala. **Left:** Streets in Alys Beach are oriented to take advantage of cooling Gulf breezes. Permeable pavers allow rainwater to flow into the ground.

PHOTOGRAPHS: JACK GARDNER

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low-voc paint and domestically grown wood were used for the custom kitchen cabinets. Appliances are energy- and water-efficient.

all in a name

The Alys Beach resort is named for the late Alys Stephens, who owned the property with her husband Elton. Granddaughter and LEED-certified designer Alys Stephens (above) carries on the name and is resort style director, helping with everything from marketing to designing interiors.

Christian Wagley

Designation Standard of the Florida Green Building Coalition and are designed to last not just decades, but centuries. Well-constructed buildings reduce the waste and negative environmental impact from a "repair, replace, and rebuild" construction mentality, says Mike Ragsdale, Alys Beach's town evangelist. (Yes, that's his real title.)

"People often think being green means giving up luxury, comfort, and beauty, but we're showing that beauty is intrinsically green, luxury is intrinsically green," Ragsdale says. "We're building beautiful buildings that people will want to preserve." White exterior masonry walls and concrete tile roofs, inspired by Bermudan architecture, reflect sunlight and keep the homes significantly cooler. From Guatemala came the community's courtyards, which capture the breezes and encourage outdoor living.

Permeable pavers on streets and parking courts allow 35 percent of rainfall to flow directly into the ground, minimizing storm-water runoff—one of the primary ways that pollutants end up in nearby rivers and bays.

Walls and attics are sealed with spray-foam insulation, and ventilation systems are designed to circulate fresh air into the houses to ensure healthful indoor air quality. Some of the homes have geothermal heating and cooling systems, which use the natural temperature of the earth to maintain interior comfort. ➤

relax, **put your feet up**

Proving you don't have to sacrifice elegance for the environment, Harden Furniture introduced eco-friendly upholstery, featuring fabrics such as an all-cotton weave free of chemical finishes and a textured stripe made from post-consumer plastics and recycled cotton. Furniture frames and case goods are made using certified-sustainable lumber, much of it from the family-owned company's forests. "Respect for the land is a value that has been passed down since my great-great-grandfather opened the sawmill that became Harden Furniture," says Greg Harden, president and CEO (harden.com).

WAGLEY PORTRAIT: JACK GARDNER; STEPHENS PORTRAIT AND KITCHEN: TOMMY CROW

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5 recycled wood was used to build the shelves and bedside table. Curtains and bed panels are linen and the rug is wool.

Georgia Carlee

pure and **simple**

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Native plants are used in landscaping to limit the need for irrigation and fertilizers. Exterior lighting is carefully regulated to reduce energy use and preserve a view of the night sky, for both humans and wildlife.

Interiors also reflect a green awareness. Floors are either stone tiles or wood sealed with water-based finishes. Care is taken to purchase wood from protected and managed forests, and often salvaged wood is recycled for flooring, Wagley says. Walls are finished with a color-tinted plaster that eliminates the need for painting, which can introduce toxic fumes into the air.

While interior designs are up to individual homeowners, the overall green message of the community seems to be making an impact. When Georgia Carlee, an interior designer from nearby Santa Rosa, designed a model home at Alys Beach, she chose nearly all eco-friendly furnishings and finishes. "The home is so light and airy with so many natural materials, it didn't seem right to put anything artificial in there," she says. "I wanted natural textures to go with the home's feel."

Draperies and bed linens are 100 percent cotton, and woven-wood shades provide light control. Rugs are made entirely of wool or natural grass fibers, she says.

Sofas, armchairs, and most other upholstered pieces the designer chose are naturalLee by Lee Industries. The line uses environmentally friendly materials and manufacturing processes for all parts of the furniture, including fabric coverings, seat-cushion fillings, padding, frames, and frame finishes.

Many of the tables and other case goods are from Environment Furniture, which builds furniture with reclaimed, recycled, and sustainably harvested woods. The California-based company primarily uses a Brazilian hardwood salvaged from demolished houses and barns in Brazil. Because the wood is 70 to 100 years old, it has weathered and aged characteristics.

More of Carlee's clients are asking for sustainable and eco-wise furnishings and accessories for their homes. "In the past year I've had more requests than ever," she says. "People are going to a more simple style. They don't want all these frilly, fussy things. They just want to live easy and have a comfortable environment, one that makes them feel good inside and out."

For more information, see sources on page 170

PORTRAIT: DAVID CARLEE; FABRICS: PETER KRUMHARDT

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WRITTEN AND PRODUCED BY ETHNE CLARKE
PHOTOGRAPHY BY JOHN GRANEN

team EFFORT

A DESIGN DREAM TEAM TAKES AN AUSTIN HOME AND GARDEN **TO THE FINISH LINE**

The neighborhoods of Austin are a rare mix of Arts and Crafts bungalows, mid-century modern split-levels, and '70s-built ranch houses. As the city's property values increase, these older homes are being extensively renovated or completely replaced by sprawling, 21st-century homes dubbed zero-lot-line as the gardens vanish beneath the buildings.

Bart and Barb Knaggs, however, are among the renovators, preferring to expand within the footprint, or close to it. Working with Austin architect Ryan Street, they grafted on a second story and increased their home's original size not by several thousands of square feet (yes, it happens) but enough to accommodate their family, including three young daughters—twins Frances and Samantha, age 10, and Caroline, age 4.

"I would see the back of this house when I dropped the girls off at school," recalls Bart. "The yard was trashed, but the house looked sort of cool. And it all definitely had potential." ➤

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Below: A negative-edge swimming pool overlooks a seating area on the garden's lowest level. **Far left:** Bart Knaggs sketched the curves that delineate the entertainment area; landscape designer Patrick Kirwin brought it into being. **Left:** Bart and Barb with, from left, Samantha, Frances, and Caroline. **Preceding page:** Awkward changes of level and tangled undergrowth were swept away to make room for a spacious play lawn and sunken entertainment area, complete with a fire pit and an outdoor shower.

Barb was less sanguine. "No way!" was her first response. "I took some convincing. I mean, three small kids, a full-time job, and Bart always traveling. I could see it taking forever."

But teamwork helped the couple pull their home together. And teamwork is Bart's stock-in-trade. "I'm a partner in Capital Sports & Entertainment, which we started about seven years ago with three employees and one client—Lance Armstrong," he notes. Today, CS&E represents and manages a broad spectrum of athletes, musicians, and entertainment properties. The firm also produces the Austin City Limits Music Festival, developed from *Austin City Limits,* the longest-running music program on public television. The festival has joined the roster of Austin's key events and in 2008 is set for September 26-28.

After completing the house, Bart knew exactly where he was going—to the garden. Its size and aspect (overlooking a public park) had sold him on the property in the first place. He says, ➤

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"The site has a steep drop-off, so Ryan knew the negative-edge pool would go there. Below it we put a pitch for our favorite game of washers" (like horseshoes but played with large washers pitched into a hole in the ground). He started thinking about creating other play spaces and entertainment areas closer to the back patio and sketched out an area for a dining table, an outdoor shower, and a fire pit. He called in landscape designer and plantsman Patrick Kirwin to help develop and perfect the spaces.

"The whole aesthetic of the project was simple and natural, with play space for the girls and relaxing space for the grown-ups," explains Kirwin. "The pool went in first; then I worked with Bart to design and install the limestone walls and other structures. Berthold Haas is a local artisan who works wonders with our native Texas limestone. I brought him in to build the walls, and he did the shower, too." Outdoor showers are an Austin standard, and this one was built using mesquite logs as a screen. In the entertainment area, Kirwin designed and built the benches from a fallen mesquite tree, thereby honoring native materials and the homeowners' desire for simplicity. "The table ➤

Left: A metal-roofed veranda along the house front shades the main rooms and also makes a welcoming entrance. Natural colors of stone and wood set the decorative style for furnishings inside and outside the home. **Above:** A path curves gently to the front porch. **Top from left:** The three sisters enjoy the backyard hammock. ■ A swing suspended from an old oak adds to the garden's playground appeal. ■ A young agave, an iconic plant in Texas—and Austin—gardens.

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was made from stone slabs recycled from pallets used to deliver the limestone blocks," says Kirwin. "Bart designed a metalwork frame, I had it fabricated, and we put the stones on top. The result is economical and recycled—pure Hill Country style."

A broad lawn of zoysia grass and a rope tree swing give the family plenty of spots to play, celebrate birthdays, and just hang out. Native plants and adapted exotics blend well to make a pretty—and waterwise—garden. "It's essential to respect the site, " says Kirwin. "Water is a critical Austin issue, so that's at the forefront of my mind when designing any planting scheme."

"I think we chose well with the site," Bart concludes. "And the team that developed it with us brought different areas of expertise and sensibilities. They were willing to let us inject our good ideas, and—best of all—they were smart and gentle when it came to overriding our bad ones."

Architect: Ryan Street **Landscape designer:** Patrick Kirwin

For more information, see sources on page 170

Top: The outdoor shower is built of limestone blocks and mesquite branches. **Above right:** Landscape designer Patrick Kirwin used a wide variety of native Texas plants to make a garden for all seasons.

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BY LAURA HELLER

setting the scene

BEFORE YOU BUY YOUR NEW FLAT-PANEL TV, **THINK ABOUT WHERE AND HOW** YOU'LL INSTALL IT

Don't sit too close to the TV or you'll go blind. Remember those words of warning from days gone by? It wasn't true then (sorry, Mom), and it's definitely not true now. Televisions just keep getting bigger, and technology is making the picture clearer with each passing month. Finding a location that marries good viewing and a well-designed room isn't the chore it once was.

Whether you own a single TV or have one for every room of the house, there are things to keep in mind for getting the most out of a visual experience.

How big is too big? There's a calculation that is often used to determine screen size relative to its distance from the seating. But new flat-panel TVs are so advanced it may be time to throw that formula away. "Get the largest TV that fits your room ➤

line of sight The TV should be as close as possible to eye level when viewers are seated, with speakers at ear level. This relieves neck strain and makes watching much more pleasant.

lights out You don't need heavy velvet draperies for a good cinematic experience, but blocking out natural light and minimizing reflections from windows will make a difference in image quality. Make sure lights in the room can be dimmed.

how far? Sitting two times the distance relative to screen size is a good general rule. For a 42-inch TV, seating should be about 7 feet away.

good angles Ideally, TV viewing should be straight on. Many room arrangements, however, dictate TV placement in a corner or off-center. Choose a wall mount that lets you move and adjust the screen to offset awkward placement.

ILLUSTRATION: BONNIE DAIN

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decor and your budget," advises Gary Yacoubian, president of MyerEmco AudioVideo, a nine-store audio/video specialty chain in the Washington, D.C., area. "This gives you the most immersive experience possible."

The sitting distance matters less with digital TVs, especially high-definition ones. Picture quality is so precise and colors so saturated that images are crystal-clear, even close up. Flat-panel TVs have a greater viewing angle, making sitting to the side a less compromising experience.

It's important to note that a complete home theater amounts to more than a TV alone. When watching a movie, audio is half the experience. While it's tempting to make do with the speakers that are already integrated into the TV, it's a mistake. Invest in a home-audio system, and stick to the same general placement rules as with the TV.

But that's a different story. This one is about viewing, and to really get the most out of your TV, mount it on the wall. It not only looks great when turned on, but it is even attractive when off. Wall mounts keep the screen flush to the wall when desired, and articulating arms can move the screen to allow for changes in seating.

If you're a diehard "hide the TV" sort, or just want to vary things from room to room, cabinets made expressly for flat-panel TVs are less bulky than the armoires of old. Some have motorized mounts or mimic TV mounting with an arm attachment or back panel that blends in with the backdrop.

Consider having a cabinet custom made or a vintage one retrofitted to suit your media needs. Bureaus, credenzas, or buffets make great media cabinets. Just be sure to allow for cords and air filtration in the back. Consider mounting a power strip inside the cabinet. It consolidates cords plugged into the wall, and also lets you turn off all the components with the flick of a switch—an energy-saving feature, especially during vacations. Work with a custom furnituremaker for the project, and ask about installing speaker screens in place of cabinet door panels. This allows your remote control to clearly communicate with components behind the doors.

now you see it A flat-panel TV attaches to a T-bracket concealed on the back of the console (above). The cabinet (left), has a lift mechanism that lowers the screen into the furniture when the TV is not in use (Sligh furniture, sligh.com).

bring it on TV mounting systems have mechanisms to angle a flat-panel TV for optimal viewing. Ask for installation help when you buy the TV (sanussystems.com).

what's above your mantel?

If you have a flat-panel TV mounted above the fireplace, you're in good company. The wall above the mantel practically screams for a TV. However, it's really too high for optimal viewing for any length of time—say a couple of hours to watch an entire movie. Don't fret. There are ways to minimize some of these detractions.

Wall mounts can be outfitted with articulating arms that electronically extend and tip the TV screen toward seated viewers. Often these systems can be programmed so that when you turn on the television, the arm automatically adjusts the TV screen to the optimum viewing angle. For daily viewing of regular programming, the height won't be much of an issue.

To get the most out of movie nights at home, however, splurge on a digital projector and screen that can lower from the ceiling to the fireplace mantel, covering the flat-panel TV. The screen can be concealed behind crown molding or recessed into the ceiling when not in use. The projector (ceiling-mounted opposite the screen) transmits TV signals or recorded programming onto the screen. No more craning your neck to watch movies at home.

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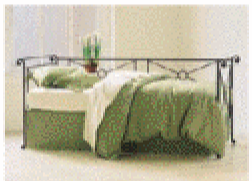

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cooking school

WRITTEN AND PRODUCED BY STEPHEN EXEL

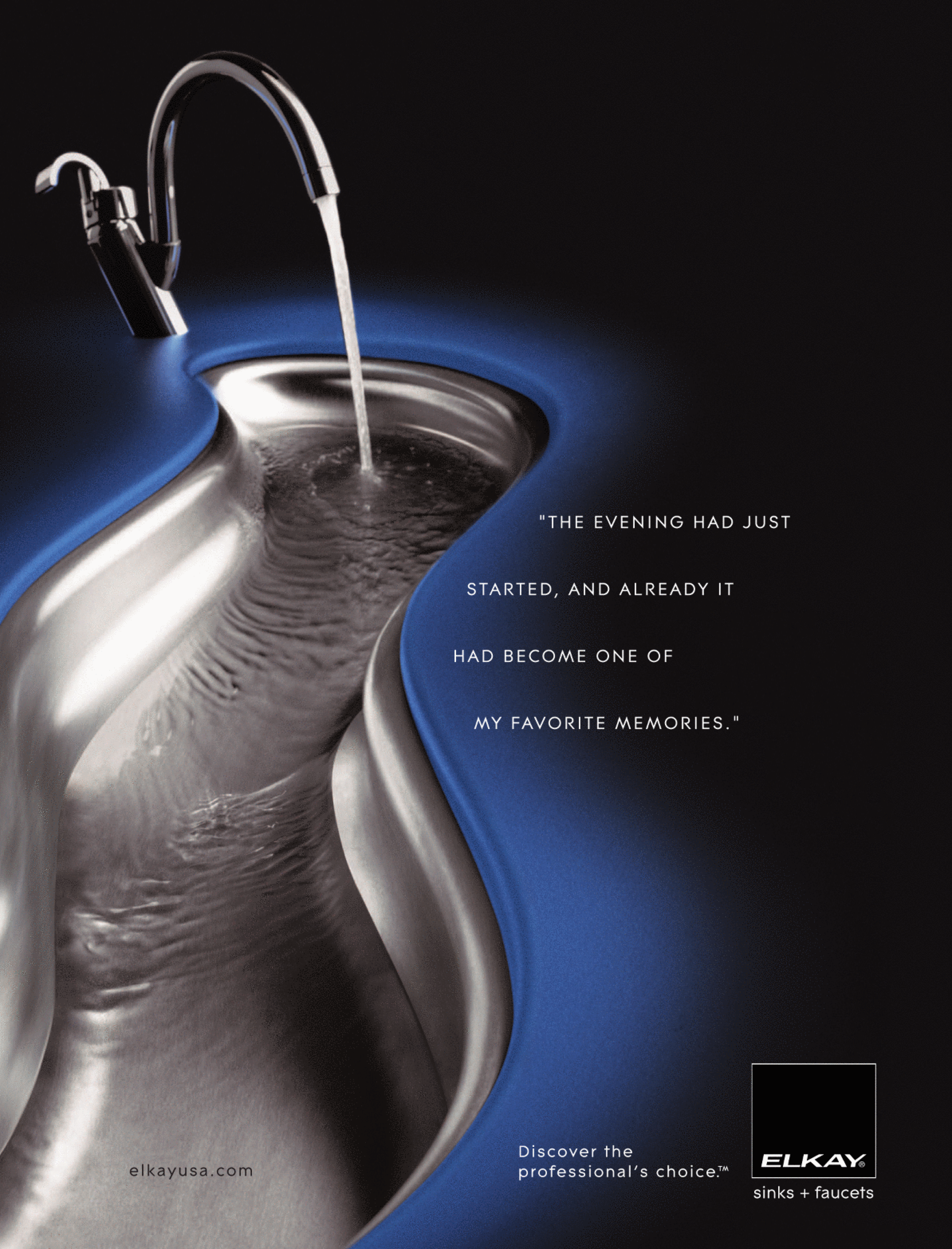
GRILLED WATERMELON AND ARUGULA SALAD

PHOTOGRAPH: PETER KRUMHARDT

southern grace

LOWCOUNTRY COOKING **IS THE SPECIALTY OF THE HOUSE**

The beguiling city of Charleston, South Carolina, boasts a multitude of charms, not the least of which are its unique brand of hospitality and its signature Lowcountry cooking. While the pastel historic buildings and the profusion of crape myrtles draw the attention of typical visitors, foodies find themselves under the spell of the chef-instructors at a cooking school (and kitchen shop) aptly called Charleston Cooks! Here they are tutored in the nuances of the local cuisine, whose name derives from the South Carolina Lowcountry—the marshy coastal area along the state's Atlantic shoreline. ➤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Top left: Chef Danielle Wecksler, general manager of Charleston Cooks! **Above:** Mixing the Charleston Cocktail requires a steady hand. **Left:** Watermelon slices are sprinkled with salt to draw out the juices used for the salad dressing.

grilled watermelon and arugula salad

DRESSING:

- 1 shallot, finely chopped
- ¼ cup white wine or champagne vinegar
- ¼ cup olive oil or canola oil
- 1 tablespoon snipped fresh thyme
- Salt and ground black pepper

SALAD:

- 12 to 16 (1-inch-thick) wedges ripe watermelon
- Olive oil or canola oil
- 3 cups arugula
- ¾ cup (3 ounces) crumbled blue cheese, divided in half
- ⅓ cup roasted, salted pistachio nuts

DRESSING: In bowl combine shallot and vinegar. Let stand 10 minutes. Whisk in ¼ cup oil and thyme until well mixed. Season to taste with salt and pepper. SALAD: Lightly brush watermelon wedges with additional oil; sprinkle lightly with salt and pepper. For charcoal grill, grill watermelon wedges, uncovered, directly over medium-hot coals 1 to 2 minutes or until lightly charred, turning once halfway through grilling. (For gas grill, preheat grill. Reduce heat to medium-high. Place watermelon wedges on grill rack over heat. Cover; grill as above.) Transfer to plate; reserve juices.

In medium bowl combine arugula and half the cheese. Add reserved juices from watermelon to dressing. Whisk to combine. Add half of dressing to arugula mixture; toss gently to coat.

Divide arugula mixture among salad plates. Top each with 2 watermelon wedges. Drizzle with additional dressing. Sprinkle with remaining cheese and nuts. Makes 6 to 8 salads.

"Lowcountry cooking has strong ties to the area's history," explains Chef Danielle Wecksler, general manager of the Charleston Cooks! culinary center. "It has roots in the French-influenced cuisine preferred by Charleston's founding 'aristocracy' and in the vibrant spices of the Caribbean and Africa. Yet it's not fancy food, but homey and approachable."

Lowcountry cooking classes are offered almost daily. Danielle and co-chef Emily Kimbrough change the program frequently, and many of their students return time and time again, eventually building a repertoire of recipes. "The Lowcountry has an abundance of shrimp, fish, crab, and oysters," notes Danielle. "Rice is a staple. In summer, there's lots of corn and peaches."

Showcasing Charleston's late summer bounty and its reputation for gracious casual entertaining, the two chefs are teaching a class called "Sunday Luncheon on the Porch." The recipes contain many local ingredients and plenty of tradition. "The summer is hot and humid, so our recipes are light and fresh," says Danielle. Just reading the selections—including a tall, icy cocktail—is an antidote to summer heat, and a lazy afternoon on the porch sounds ideal.

The class begins with the salads. "If you start with the cocktail, nothing ➤

shop **lowcountry**

Charleston Cooks! Maverick Kitchen Store features a selection of kitchen items to make everything learned in classes easy to do at home. There's an extensive collection of regional cookbooks as well. The store is open seven days a week (843/722-1212).

PHOTOGRAPHS: HEATHER ANNE THOMAS

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would get done," Danielle jokes. "So we'll do that last." Emily tosses together Pickled Shrimp Salad, a "grown-up shrimp cocktail." Fresh dill and a tangy marinade complement the sweet smoothness of lightly poached shrimp, which will be added just before serving to avoid "cooking" it in the marinade.

The second recipe piques everyone's interest: Grilled Watermelon and Arugula Salad. Grilled watermelon—who knew? Danielle refers to the wedges of super-sweet summer fruit as "watermelon steaks." Grilling them caramelizes their sugars to harmonize with the spicy arugula and creamy, pungent blue cheese. The class prepares tender, crumbly Blue Cheese Pecan Wafers to serve alongside. Rolling the dough into a log and freezing before slicing gives the wafers elegant uniformity when baked.

"The corn is beautiful here in summer," Emily says. "To make our Corn Fritters, we use corn in several ways—first, we cut kernels straight from the cob, then we use the back of a paring knife to get the 'milk' from the cob. That's the sweetest part of the corn." Stone-ground grits (made from milled corn) give the fritters crunchiness. ➤

pickled shrimp salad

- 8 ounces green beans, ends trimmed, cut in half crosswise
- 1½ pounds peeled and deveined shrimp
- ½ cup white wine vinegar
- 2 to 3 shallots, minced
- ¼ cup fresh dill, finely chopped
- ¼ cup capers
- 2 tablespoons caper juice
- 2 tablespoons lemon juice
- 1 tablespoon minced garlic
- 1 tablespoon sugar
- 1 teaspoon celery seed
- 1 teaspoon crushed red pepper
- ½ cup olive oil
- 1 (14-ounce) can artichoke hearts, drained and quartered
- ½ pint grape tomatoes, halved
- ½ red onion, thinly sliced
- Salt and ground black pepper

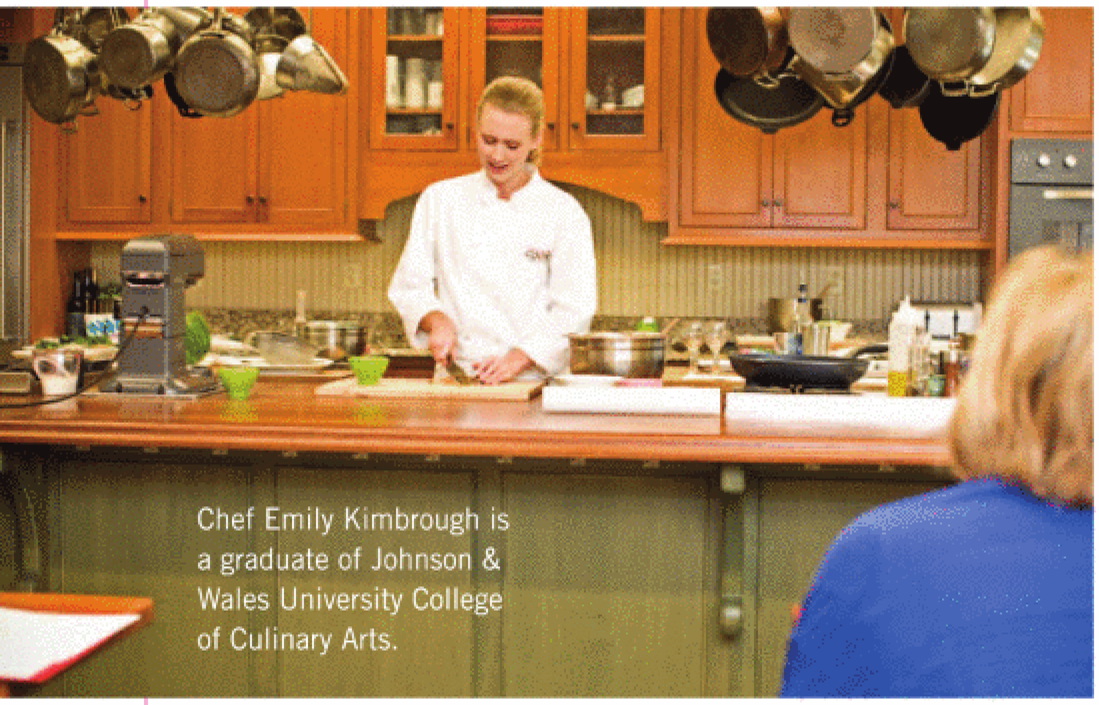
Fill large saucepan two-thirds full of water. Salt generously; bring to gentle boil.

Fill large bowl with half cold water and half ice. Gently drop green beans into boiling water; cook 30 seconds. Using skimmer or slotted spoon, remove beans; submerge in ice bath.

Gently drop shrimp into boiling water; cook 1½ minutes or until opaque. Remove and submerge in ice bath. Remove beans and shrimp from ice bath; pat dry.

In large bowl, whisk together vinegar, shallots, dill, capers, caper juice, lemon juice, garlic, sugar, celery seed, and red pepper. Add olive oil a little at a time, whisking until well combined. Fold beans, shrimp, artichoke hearts, tomatoes, and onion into vinegar-oil dressing. Season with salt and pepper. Serve immediately. Makes 6 to 8 servings.

MAKE-AHEAD TIP: If not immediately using, follow recipe except reserve shrimp and beans until just before serving.



Chef Emily Kimbrough is a graduate of Johnson & Wales University College of Culinary Arts.

For **more recipes**, visit traditionalhome.com.

easy-prep **shrimp**

Emily deveins shrimp with a handy little metal tool that shells and deveins in one swift movement. Mr. Crab Zipper, $6, is useful for most shellfish (store.charlestoncooks.com).

PHOTOGRAPHS: HEATHER ANNE THOMAS

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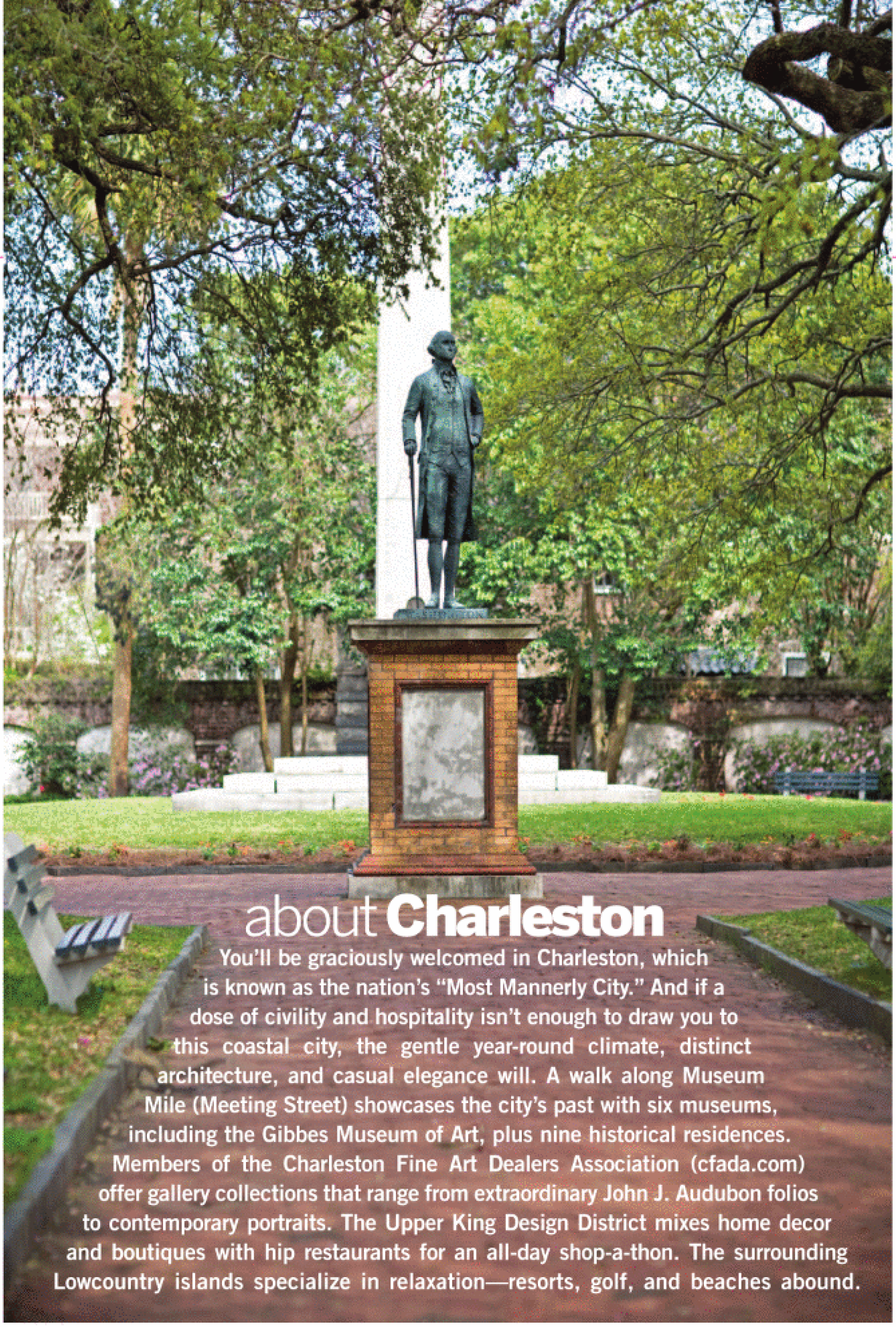
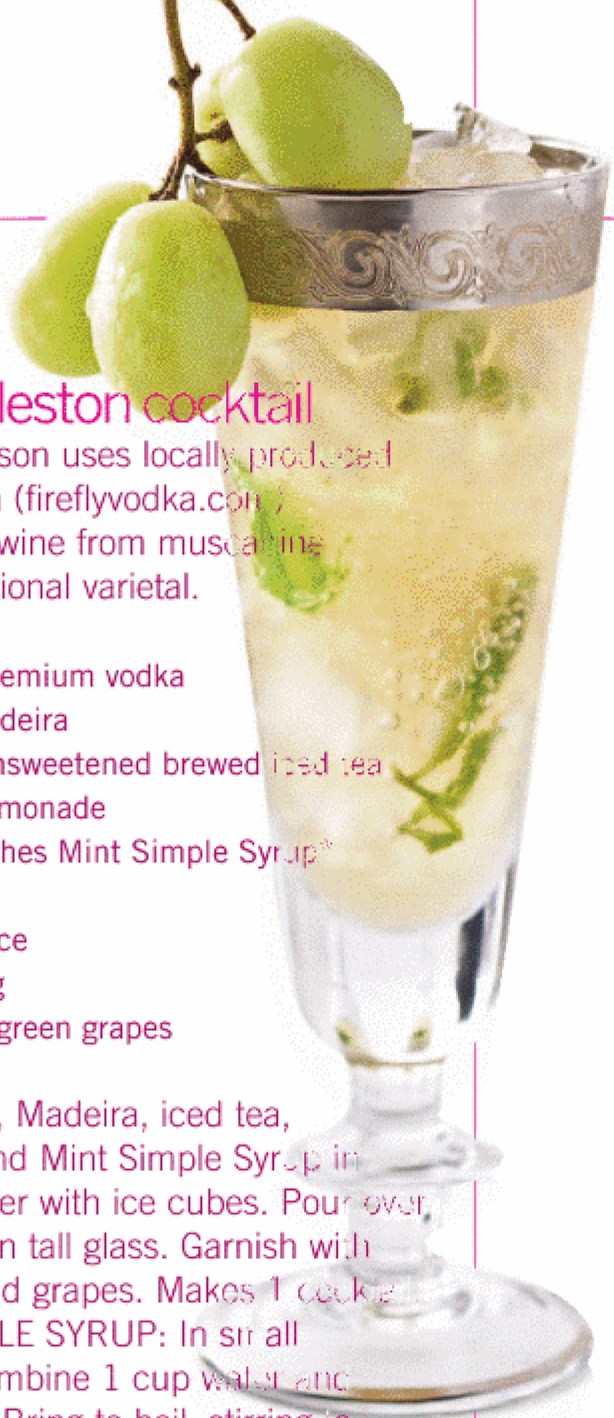


about **Charleston**

You'll be graciously welcomed in Charleston, which is known as the nation's "Most Mannerly City." And if a dose of civility and hospitality isn't enough to draw you to this coastal city, the gentle year-round climate, distinct architecture, and casual elegance will. A walk along Museum Mile (Meeting Street) showcases the city's past with six museums, including the Gibbes Museum of Art, plus nine historical residences. Members of the Charleston Fine Art Dealers Association (cfada.com) offer gallery collections that range from extraordinary John J. Audubon folios to contemporary portraits. The Upper King Design District mixes home decor and boutiques with hip restaurants for an all-day shop-a-thon. The surrounding Lowcountry islands specialize in relaxation—resorts, golf, and beaches abound.



the Charleston cocktail

Patrick Emerson uses locally produced FireFly vodka (fireflyvodka.com) infused with wine from muscadine grapes, a regional varietal.

- 1½ ounces premium vodka
- ½ ounce Madeira
- 2 ounces unsweetened brewed iced tea
- 2 ounces lemonade
- Few splashes Mint Simple Syrup*
- Ice cubes
- Crushed ice
- Mint sprig
- Seedless green grapes

Shake vodka, Madeira, iced tea, lemonade, and Mint Simple Syrup in cocktail shaker with ice cubes. Pour over crushed ice in tall glass. Garnish with mint sprig and grapes. Makes 1 cocktail.

*MINT SIMPLE SYRUP: In small saucepan combine 1 cup water and 1 cup sugar. Bring to boil, stirring to dissolve sugar. Add 1 tablespoon bruised mint leaves. Cool to room temperature; strain. Makes 1½ cups.

Danielle cautions against serving a creamy dip with the fritters. "Instead, balance their sweetness with the acidity of a fresh tomato relish," she says.

For dessert, individual pound cakes are topped with summer-ripe peaches macerated in peach liqueur and served with bourbon-laced whipped cream. Sour cream in the cake batter adds extra moistness.

Now about that cocktail. Patrick Emerson, wine and beverage director for Charleston Cooks! and its affiliate area restaurants, has created a potent porch-sipping drink steeped in history. "We combine vodka, iced tea, lemonade, and Madeira, the sweet wine so popular in the 19th century, with mint-infused simple syrup. It's a modern nod to the mint julep." It's a good thing the best was saved for last.

These dishes provide the ideal opportunity to bring out those serving dishes usually reserved for "occasions." Certainly, one of Charleston's charms is knowing how to make the special everyday and the everyday special. A Sunday luncheon on the porch sparkles with crystal and conversation, good food and good manners, and comfort and tradition.

details Charleston Cooks! is located at 194 East Bay Street in downtown Charleston. For class schedules and prices, call 843/722-1212 or go to mavericksouthernkitchens.com; follow the link to Charleston Cooks!

foodie's **weekend**

To get to the culinary heart of the city, follow the advice of Charleston resident Nathalie Dupree, TV host and author of *Nathalie Dupree's Shrimp and Grits.*

- **Start the weekend with dinner** Friday night at Slightly North of Broad (SNOB to the locals). It defines Lowcountry style.
- **Saturday, take a class** at Charleston Cooks!, of course. After that, stroll Market Street and pick up some local favorites—pralines, benne wafers (crisp pecan-sesame cookies), stone-ground grits, and cheese straws. Relax at Charleston Place with an elegant afternoon tea. Dinner at Fig, a James Beard nominee, and late-night jazz and a truffle popcorn snack at the Charleston Grill bar would make my day complete.
- **Sunday—goodness, we're pressed for time now**—have a hearty Southern brunch at High Cotton or enjoy early morning jazz at Tristan's.

PHOTOGRAPHS: HEATHER ANNE THOMAS; COCKTAIL, PETER KRUMHARDT

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OUTSHINES ITS INSIGNIFICANT 1980s ARCHITECTURE

A CONNECTICUT HOME'S NEW CELESTIAL STYLE

BY CANDACE ORD MANROE   PHOTOGRAPHY BY JOHN BESSLER

before

Left: Recycled Cuban mahogany paneling helped convert a boxlike living room into a library/living room with character. **Below:** Resting on nearly six acres, the pastoral property won over the new owners even before they crossed the threshold. **Right:** Stone floors, picture molding, a new staircase banister, and fresh paint transform the entry, unaltered since the ’80s. **Preceding pages:** The library/living room; Thuy Tranthi and her three-year-old daughter, Arielle, at their Connecticut home.

As the daughter of a Vietnamese diplomat, Thuy (pronounced Twee) Tranthi grew up precociously cosmopolitan, her childhood playgrounds the capitals of Europe. “We lived in Paris, Rome, Athens, London, and Geneva. But it was my mother, not my father, who was the diplomat,” Thuy clarifies, correcting the anticipated sexist assumption with a diplomacy that would make her mother proud.

Yet for all its cultural advantages, Thuy’s childhood was constricted in one way: “I was a girl who grew up entirely in apartments,” she explains. That urban lifestyle continued into adulthood and her career in fashion—she served as president of the U.S. division of the French fashion house Celine and of the London shirtmaker Thomas Pink. She wanted something different for her own daughter, Arielle, who was just a baby when Thuy and her husband, Mitch Rieder, an oil industry executive, began a search for their first real home.

“We wanted a house close to New York City, where I was working, and had looked at more than 30 houses in Connecticut by the time we saw this one,” she explains. “No one had been living here for about five years, and even the broker wasn’t all that impressed with it. Every room was either a rectangular box or a square box.” Nonetheless, Thuy and Mitch sensed magic. “We were driving down this long, meandering road, and it was like a curtain lifted. Suddenly we were upon this park-like setting with a pond and this abandoned Tudor house. It was as though we had wandered into some kind of fairy tale,” she muses.

Inside, the 1980s house was as full of potential as it was devoid of character. “It had a very open layout, high ceilings,

“We wanted to use the dining room for dinner with our daughter, not just guests,” says Thuy. Reproduction Louis XVI chairs with durable damask upholstery (neutral linen covers the backs) welcome use. Still, 18th-century elegance reigns, from the Biedermeier dessert table in the corner to the reproduction hand-carved chandelier. **Clockwise from top left:** Delicate roses on a sideboard add a blush of color in the dining room. ■ A marble-topped console table and gilt mirror are in the Louis XVI style. ■ When he began the redo, the kitchen was “state-of-the-art 1980s,” laughs designer Eric Lysdahl, who worked with a kitchen design company on the makeover.

and lots of windows looking out onto this amazing bucolic setting. The structure itself was sound," says Thuy. What was needed was character—and interior designer Eric Lysdahl.

"In a huge project like this one, you need someone not only to guide you with a sure hand, but to revive you when you have sticker-shock syndrome," laughs Thuy. "Eric was that person. He understood us so well he could complete our thoughts."

And, he bridged their differences. For Mitch, a tall Californian, he delivered the comfort and informality that were priorities. "Mitch sat on every chair before we made any decision to buy it," notes Lysdahl. Thuy's interest was design styles, especially the more formal late 18th- and early 19th-century European styles she knew from childhood. The Parisian-style dining room has all the formal flourishes Thuy loves but at the same time is entirely user-friendly—Arielle-friendly, to be specific. Every room, in fact, was designed to be both approachable and durable for the active little girl, who's now 3.

As a tabula rasa, the home was a designer's dream. Lysdahl was free to decorate not only with furnishings and fabrics but with new flooring, millwork, and other architectural details. He also designed an all-new kitchen and baths. "It was a blank slate," he says. "With no redeeming interior architectural features to start with, I was able to do a complete renovation that included drawing all interior moldings, millwork, and ceiling details."

Both avid readers, Thuy and Mitch agreed they needed the living room to function as a library. "When Mitch and I got together, we didn't have the usual couple's difficulty of sharing closet space," says Thuy. "Our challenge was sharing library space." To give them the library they needed, Lysdahl used old Cuban mahogany paneling reclaimed from a 19th-century

Connecticut estate to transform the long white rectangle of a living room into a library/living room. The beautiful old mahogany was outfitted with enough shelves to accommodate both homeowners' books. "Eric also created conversation areas and included a writing desk so that we can use the room every day as both a library and a living area," explains Thuy. "We didn't want a formal room behind closed doors that would only be used when we had guests."

Formality increases in the dining room—"the most Francophile of the spaces," notes Lysdahl. "Here I was able to go crazy with the ornament. Pilasters, ceiling details, plaster swags, and a Versailles-style parquet floor totally transform what had been a big, sad space." Louis XVI reproductions—the table, chairs, and console table—join a few antiques to keep the room Arielle-friendly. "Little things like the chairs being painted [instead of a high-maintenance glossy wood finish] ensure that nothing's too precious," explains Lysdahl. Even the elegant French-blue wall color has a casual subtext. "Both homeowners are serious sailors, and the palette relates to the sea. I used soft blue-grays and pale marine blues combined with sand hues for the palette throughout the house. If you look closely, there's a sprinkling of seashells here and there."

Without having to knock down walls or reshuffle spaces, Lysdahl added character with architectural detailing. Picture moldings on the walls, a new tumbled limestone floor, and a new staircase banister turn the formerly forgettable entry into

In the master bedroom, a classic four-poster bed's straight lines are thrown a curve by a shapely custom bench perched in a sunny spot by the window. **Right:** Replacing the fireplace brought about the room's biggest change. **Above:** Thuy now works from home as a consultant to fashion designers, allowing her more time with Arielle. **Below:** Interior designer Eric Lysdahl.

a great and enduring first impression. In the master bedroom, the entire mood of the space is altered by replacing a boring dark brick fireplace and oak mantel with a white, curvy Rococo French-style mantel and a white firebox with a boxed-in base. "The original fireplace was a nonentity," says Lysdahl. He also added interest underfoot with a Parisian-style herringbone floor. "The installers were ready to kill me," he recalls. "They had laid the entire floor out the wrong way, and I said, 'No, no, no, no, no! It has to go lengthwise to have the most impact.' "

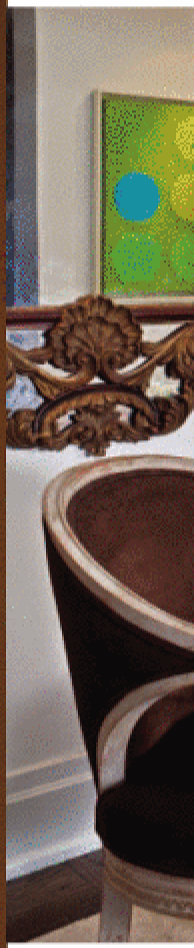
The painstaking changes were worth the trouble. "As part of my Asian heritage, I remove my shoes indoors," says Thuy. "I love walking on these beautiful woods and tumbled stones."

Interior desiger: Eric Lysdahl **For more information, see sources on page 170**

BY CANDACE ORD MANROE
PHOTOGRAPHY BY BRUCE BUCK
PRODUCED BY JENNY BRADLEY

old digs, new threads

FABRICS INSPIRE A **MANHATTAN MAKEOVER**



Eric Cohler designed the mahogany bureau for Lee Jofa. English 1930s Deco sconces flank the iconic James Dean photo. **Right:** Stephen Elrod wanted "mostly off-white or bone-white natural linen in the living room." **Preceding pages:** Pillow fabrics bring graphic interest to the library sofa's blue-gray wool-blend tweed. The same fabric in a different colorway cushions a pair of 1960s Swedish Neoclassical chairs. (For more Threads fabrics, see page 52.)

Stephen Elrod was in London when his Manhattan duplex flooded. "The leak began upstairs, but after a week, a small waterfall was flowing to the ground level," he recalls. Floorboards popped, plasterwork crumbled, but not to worry. As vice president and creative director of Lee Jofa, the American fabric house founded in 1823, Stephen was in a position to cope. He had been giving serious thought to redecorating for the past two years anyway, as he and Ann Grafton, managing director of Lee Jofa's sister company in the UK, conceived the company's new Threads brand of fabrics and rugs. Eager to give the fabrics the ultimate test ride—decorating his own home—he knew the necessity precipitated by the flood wasn't quite the mother of invention it appeared to be. It speeded up the process, but a redo was inevitable, high waters or not.

"Threads motivated me to do this more natural, texturized, quiet, and understated look at home. Before, I had always lived with a lot of color—periwinkle blue, gold, even a bright red lacquer piece. As is the case with a lot of designers who deal with color every day, I decided it would be nice to come home to something that cleanses my palette," he deadpans.

Besides a change of color, the redo entailed a change in how Stephen uses his rooms. "It was an opportunity to reevaluate," he notes. "I decided to turn the small downstairs space off the kitchen that had been my dining room into a library and to incorporate a dining area in my living room upstairs." All the major upholstered pieces are new Lee Jofa furnishings covered in Threads fabrics. "I adapted some of the frames in our collection to get the even more tailored look I was after," he adds.

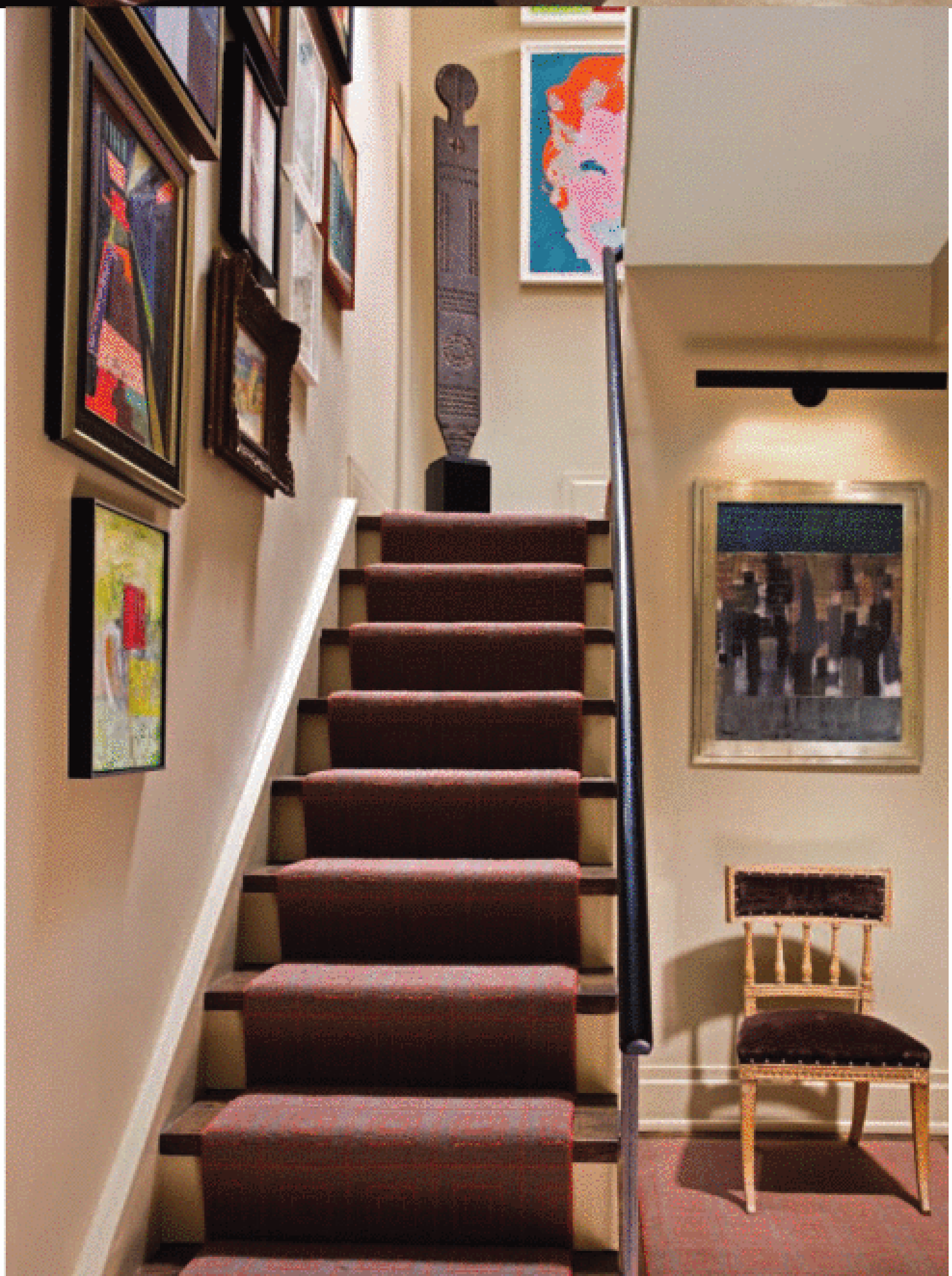
One thing that didn't change in the makeover was his love of brown. "Before, I've used a deep chocolate, but this time I modulated it a little, painting the library almost a devil's-food-cake brown that has more red and gray in it," explains Stephen, who began his career as a residential interior designer. The color brown continues to play an accent role throughout the space. It's in the graphic, ethnic-flavored fabrics on pillows, the original glazed leather on an old repro Louis XVI fauteil, the new linen velvet on an 18th-century Swedish chair by the stairs, the living room's zebra rug, and the curtains—"I like to have a little substance and weight at the windows," he explains. "It's important to have one element that weaves it all together, and for me, that element is brown."

Also aiding continuity are his collection of contemporary art and the compelling, touch-me hand of the fabrics. "The art moved with me here, when designer Eric Cohler helped me with the first design." (Eric also had a major role in the current redo.) New fabrics like the stonewashed Belgian linen covering a barrel-back chair in the library "feel like wonderful old linen sheets that have been around forever and get softer with each wash." Although the fabrics are neutral, they're complex: "They have a lot of nuance that can shade to one color or another."

A new neutrality reigns, but there's still subtle variation in colors and plenty of depth to the design.

For more information, see sources on page 170

Above: Ikat-style silk curtains trimmed in black rickrack freshen the bedroom. **Top right:** Possibly a Billy Baldwin design, an early 1960s library table doubles for dining in the living room. The Threads rug is handknotted silk with a plush pile. **Right:** An 18th-century Swedish sidechair in Threads linen velvet stands sentinel at the bottom of the stairs, while an Andrew Martin sculpture commands the stair landing. **Far right:** Living room pillows feature a Threads viscose-and-linen undulating stripe, a solid linen with braid, and a silk Ikat.



WASHINGTON, D.C., SHOP OWNERS DRENCH BOTH THEIR

BY KRISSA ROSSBUND PHOTOGRAPHY BY ERIK JOHNSON PRODUCED BY EILEEN A. DEYMIER

a lighter shade of pale

HOME AND THEIR BUSINESS IN **THE PRETTIEST OF WHITES**

Luminous silk drapery panels in the living room complement gilded accessories, creating luxurious formality. The sisal rug covering the whitewashed floor exudes warmth and texture. **Preceding pages:** In the foyer, a floor mirror and a Swedish clock both stand 8 feet tall, accentuating the ceiling height. ■ A 19th-century Gustavian secretary gives the creamy white foyer a jolt of bright apple green. Dutch botanicals from the 17th century pull the scheme together.

In accounting practices, everything is black and white. So when financial analyst Loi Thai decided to make a leap from his world of numbers to become an antiques dealer, he seamlessly made the transition by selecting Swedish-style acquisitions that glow in the palest of colors—white in all of its forms.

Tone on Tone, the Bethesda, Maryland, shop cofounded in 2004 by Loi and partner Thomas Troeschel, carries an ever-changing assortment of painted furniture from 18th- and 19th-century Sweden. A mini-museum for designers seeking high-style Swedish antiques, the shop boasts an exquisite inventory of furniture enhanced by accessories—gilded mirrors, English china, and early transferware, lusterware, and ironstone.

"When I visited Sweden 10 years ago, I was taken by the fresh and calm aesthetic," says Loi. "I loved the serenity and peacefulness of the light colors. And because this furniture is a painted adaptation of classic forms from other European countries, it works well in a variety of design situations."

After hours, when Loi and Thomas retreat from Tone on Tone to their nearby home in Washington, D.C., they live among more of the same, with their own collection of Swedish furniture put into the environment of an early-1900s four-level Edwardian townhouse.

Achieving a white, cream, and pale gray palette sounds like a simple endeavor, but in 1996, when Loi and Thomas moved into the house, it was anything but a light, blank canvas. Because the townhouse was attached to another unit, its interior was naturally dark, with only three sides exposed to sunlight. For six years, the pair lived with the house as they purchased it, making only cosmetic changes. But in 2002, they began a full-blown renovation and restoration, one based entirely on the soft-looking painted furniture they love.

Unfortunately, dark woodwork in bad condition trimmed the perimeters of every room, floorboards were uneven, and the overall decoration was dated and mismatched. Reaction to

before

The library, which is situated between the formal living room and the dining area, is dotted with special furnishings like this Gustavian chair with saber legs and a white-painted French iron stool.

Left: Even in the absence of a rug, the dining room remains cozy, with a limestone fireplace and cream-colored Gustavian chairs cushioned in floral linen and gathered around an English double-pedestal table.

MARGARINE
before

Opposite: Even without the formal antiques that grace every other room in the house, the kitchen's sunny yellow-and-cream palette blends beautifully into the overall theme.
Left: This early 1900s townhouse is only a five-minute drive from Tone on Tone, the homeowners' antiques shop in Bethesda, Maryland.
Above: An old Irish pine hanging shelf provides an ideal spot for a collection of vintage English ironstone.
Right: Loi Thai takes a break in the townhouse's new garden.

this unattractive look led Loi and Thomas to create a scheme that reflects the world of dreamy white in which they spend their days, providing the design community with pristine Scandinavian treasures.

Their first task in the renovation was to make a clean slate of the interiors. For this Loi relied on the power of paint. Floors were sanded, bleached, and finished with whitewash, used commonly in Sweden but less often in the United States, where opaque paint is generally preferred for floors. Unnecessary chair and picture rails that had been added over many years were removed to give a cleaner, more updated appearance. All of the remaining molding and paneling was painted crisp white to highlight darker walls in custom pale grays.

"When people think of Swedish style, they automatically think all white," says Loi. "But Swedish whites are never pure whites, grays are never pure grays. They always have layered tones of color that give a wonderful patina. That's why we call our store Tone on Tone—it's many color variations of the same hue, a soothing approach to design that really happens no matter the color, but especially with white."

The house endured a structural alteration as well. A three-level addition expanded the house on its backside, extending the kitchen so that the breakfast area now enjoys better views of the newly terraced garden, appointed with European boxwoods, hornbeams, and yews. On the second level, a sleeping porch was repurposed as a master bathroom. A potting room was added to the basement, and the attic was finished for conversion into an office/den.

Brick fireplaces in the dining room and master bedroom were given fresh surrounds better suited to the turn-of-the-century house. The opening of the dining room fireplace was lowered, putting it at a more intimate level for those gathered around the table. Lacking mantels in their previous incarnations, each fireplace received a new topper as a part of its face-lift.

Right: Although Loi wanted Swedish overtones throughout the house, he incorporated pieces from other countries as well. In the bedroom, a round Italian mirror reflects the room's tranquil beauty. **Left:** In the master bathroom, hand-glazed, peach-colored tiles were selected for their irregularities. **Below:** Chartreuse hydrangeas offer a spot of color.

SWEDISH DESIGN IS A BREATH OF FRESH AIR AND ALWAYS FEELS CHEERFUL. —LOI THAI

Realizing that their finished house would be the setting for dinner parties and other gatherings for friends and family, Loi and Thomas wanted the galley kitchen to be hardworking and happy so they could easily prepare food. Cabinets were torn out and replaced with recessed-panel Shaker-style ones, which were then painted sunny yellow, a departure from the suite of whites that illuminate most of the rest of the house.

As antiques dealers, Loi and Thomas sought to salvage as many existing elements as possible. "We didn't want anything in the house that was too foreign to the original architecture," explains Loi. Instead of buying new hardware for the cabinetry, they took the kitchen's original brass hardware and had it nickel-plated—a solution that gives a recycled item modern spirit.

The terra-cotta tiles on the kitchen floor were exchanged for limestone. In the breakfast area, a round table and modern wicker chairs are set in front of a wall with soaring windows that afford views of the garden with its striking urns and architectural embellishments.

With the house complete, Loi and Thomas can hardly tell the difference between home and work. "When I walk into the store, it feels like a second home—and vice versa when I walk into this house," says Loi. "As we completed each step of the renovation, we watched the house being transformed not only physically, but emotionally as well. Swedish design is a breath of fresh air and always feels cheerful."

For more information, see sources on page 170

before

tweaking time

GRAFTING NEW PLANTS AND FRESH STYLE ONTO A HISTORIC **COTTAGE IN GEORGIA**

BY ETHNE CLARKE
PHOTOGRAPHY BY ERICA DINES
PRODUCED BY LISA MOWRY

Buying a house in Macon, Georgia, brought Peter and Jeanne Holliday a little slice of Southern history: Built in 1854, the old-style raised cottage had a wraparound porch characteristic of Mississippi Delta antebellum homes. The couple acquired the then 130-year-old cottage in 1984, when the property was looking its age.

"The house had been remodeled in the 1930s by Neil Reid, a prominent local architect," says Jeanne, "and the garden redone by a certain 'Mrs. Brown,' who gentrified many gardens in the city during that era." Her business was called Idle Hour Gardens, conjuring up a relaxed image of a plantation garden redolent with the scent of gardenias and jasmine. But Mrs. Brown's elaborate parterre and English-style shrubbery required intensive clipping and tending to keep neat—which partly explains the garden's unkempt state when the Hollidays took it on. They in turn commissioned Atlanta-based landscape designers to bring the garden back. First there was Ryan Gainey for the initial garden renovation, and then Alex Smith, who not only implemented some of Gainey's schemes but added a few of his own. Most recently the Hollidays brought in James Farmer III, a young family friend and landscape professional, to advise them on the garden renovation.

"I've admired this home and garden for years," says Farmer, "so to actually make my mark on its timeline is truly a blessing." He and the Hollidays appreciate the merits of Mrs. Brown's garden plan, which remains largely intact, including the strong axial views across the central parterre. The effect, says Farmer, is balanced, with enough symmetry to sustain formality, yet sufficient asymmetrical elements to give it a lively, informal flair that keeps the garden relaxed and inviting.

Sheltering brick walls surround the property, and the tree canopy provides shade without making the space feel dark and eerie. And, too, the garden has good, loamy Macon soil; Delta dirt is a gardener's delight. The walls also provide a microclimate, for although Macon is Zone 8a–8b, killing frosts don't affect the plants within the walls until late November. This provides a long growing season, so the Hollidays can enjoy Farmer's planting of such subtropicals as ginger, bird-of-paradise, canna, plumbago, and papyrus.

The Hollidays added the sweeping double staircase that connects the elegant wraparound porch to the brick paths winding through the parterre. (The bricks were salvaged from the resurfacing of Macon's streets.) They also installed the gazebo and restored the wood-and-wrought-iron arbor. An original feature in the garden, the arbor dates to the early 1900s.

Since the staircase is such a starring feature in the garden, Farmer decided to play it up by spotlighting it with an array of riotously colored plants clustered near the steps, including cannas, coleus in many colors, pentas, mums, begonias, gomphrena, Mexican heather, and a profusion of zinnias. Subtropical plantings such as these are what Southern gardeners should use to have fall color, because, as Farmer points out, there really is no such season in the South—"only an Indian

Top left: The boxwood-edged parterre is lavishly planted with subtropicals to provide vivid fall color. **Top:** Caladiums and ornamental peppers mingle with coleus and tradescantia in the antique urns. ■ Homeowners Jeanne and Peter Holliday. **Above:** The addition of a sweeping staircase connects the house to the garden. **Preceding pages:** A herringbone-pattern brick walkway leads from the upper to the lower garden. ■ A spray of blue plumbago flowers.

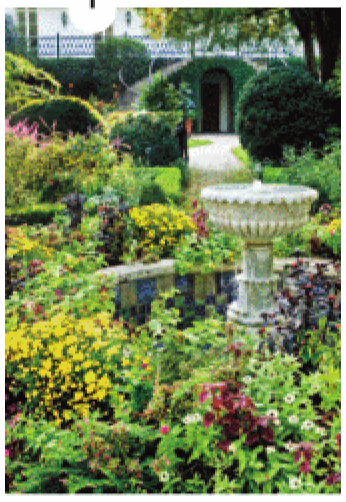
Container-grown plants are stationed throughout the garden. Here, plumbago is trained around a tripod support and placed in the shade of an angel trumpet tree.

Clipped boxwoods edge parterre beds that are filled with plants like artemisia 'Powis Castle', agastache 'Blue Fortune', and veronica 'Sunny Border Blue'.

A mask of Bacchus, god of merriment and wine, holds court in one corner, surrounded by 'Kong' coleus, shade-loving impatiens, and stately cannas.

Colorful foliage plants are an important part of the garden scheme, with multicolored coleus giving the widest range of tints and variegation.

A marble fountain is surrounded by egg-yolk yellow mums, annual peppers, Mexican heather, a selection of coleus, and lantana 'Samantha'.



Summer—if it's not just plain hot!" These colorful plants, however, carry the season through to the next bloom-time of winter and early spring, when calmer tints prevail.

Other Farmer tweaks included siting large terra-cotta urns around the garden, even though they would probably not have been found in an antebellum cottage garden.

Left, clockwise from top left: Landscape designer James Farmer III. ■ Beneath a fan palm, containers filled with plants like cuphea, Persian shield, and lantana mark the transition from the upper to lower part of the garden. As the season progresses, the garden dissolves into a rapturous swoon of flowers and foliage, with burgundy tints of coleus and canna foliage and begonia blooms turning from sweet cherry to sultry red. "Everything," says Farmer, "becomes more intense." ■ Purple-flowered Mexican sage accents the other garden flowers. ■ An antique gate frames the arbor entrance.

"The typical Southern garden of the period would have had, as this one still does, all the plants that end in 'ya': azalea, camellia, magnolia, hydrangea, and spirea, as well as lots of simple, self-sown flowers," according to Farmer. But, as he notes, this is not a cottage anymore but a sophisticated home whose owners revel in color and texture.

"The bones of the original garden are still here," says Jeanne, contemplating the changes she and Peter have made. "But our choice of plants is a bit more à la carte!"

Farmer laughs in agreement. "I doubt Mrs. Brown or some of the past owners would have so many different textures—or colors, for that matter—but I do feel that they would be pleased to see the garden now."

Landscape designer: James Farmer III

For more information, see sources on page 170

ILLUSTRATION: REBECCA BRADLEY

second chance

IN NORTH CAROLINA, A NONDESCRIPT RANCH

BY SARAH EGGE
PHOTOGRAPHY BY DEBORAH WHITLAW LLEWELLYN
PRODUCED BY ELEANOR LYNN NESMITH

IS TRANSFORMED INTO A **COZY MOUNTAIN HOME**

Come October, Mother Nature unfurls a carpet of autumn colors at the feet of Loretta and Hugh Hood. Reclining on the deck of their weekend home in Highlands, North Carolina, they enjoy a heavenly view straight down a tree-lined golf course fairway, then up the rolling hills of the Nantahala National Forest and into the Blue Ridge mountains. It's a view that—once glimpsed from a down-at-heels house for sale—the Hoods simply couldn't pass up.

Never mind that the couple wasn't in the market for a mountain home. "It was a complete surprise," Loretta says. "It wasn't even on the list." But Hugh, a lifelong fly fisherman, took a shine to the area, which boasts some of the best angling on the East Coast. They were visiting friends when they learned of the nearby house. Thirty years old, it was designed as a slightly modern ranch and, despite the 4,118-foot elevation, had an odd beachy decor. Even though it needed work, the view from the deck was breathtaking. They asked longtime friend Jane Hoke, a Birmingham decorator who happened

Right: Complementing the stone fireplace, shed-antler sconces and roomy armchairs contribute to the great room's hunt-club feel.
Above: Behind the antique painted pine chest, an open iron stair railing filters the mountain light.
Preceding pages: Antiques and reproductions echo the great room's dark ceiling beams, while painted paneling brightens the area. "Paint is light-reflecting, whereas stain is light-absorbing," designer Jane Hoke says.

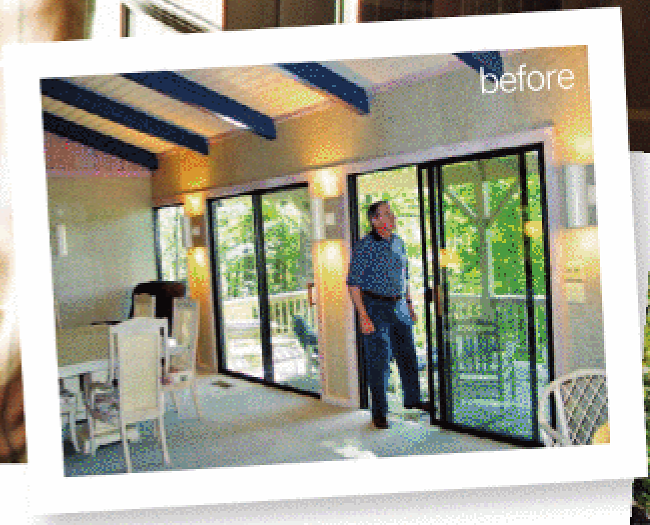
to be in the area, to give them her opinion of the house's potential. It represented a step toward retirement for Hugh, a physician, and a place the couple could enjoy alone or with family and friends.

"It was a little scary when I first saw it," Hoke says. "But Loretta and Hugh wanted comfortable bedrooms and a nice living space, and this house had all that. Hugh is a fabulous cook, and the kitchen is open to the living area, which is so nice for entertaining."

A vision for Loretta and Hugh's mountain cottage began to form in Hoke's mind, and before the weekend was over, she had convinced the couple to purchase an oil painting of a hunt scene and an antique carved-wood deer head. Hoke was confident the purchases would set a decorating agenda they would love. Loretta is a fan of gentrified country styles. "I wanted this house to be different from our French Country-style house in Birmingham, appropriate for the mountain location but still sophisticated. Not too rustic for us," Loretta says. In tune with her friend of more than 30 years, Hoke sketched the design plan while riding home to Birmingham in the backseat of the couple's car.

The Hoods were smitten with the view, the house's setting, and Hoke's vision. They employed a local contractor, Steve Muraco, who set about transforming the airy ranch into a woodsy haven. In July 2006, eight months after purchasing it, Hugh and Loretta enjoyed their first Independence Day celebration in the house, watching fireworks explode over the hazy foothills of the Blue Ridge mountains.

The renovation was lengthy because it was so extensive. The interior of the house was peeled back to the skeleton in order to replace wiring and update plumbing. New expandable pipes are less likely to freeze in the winter—a mind-easer in



Opposite: Autumnal colors distilled from an oil painting above the buffet are used throughout the house.
Above: In the efficient kitchen, upper cabinets are pushed off to the side to make room for windows. A worn baker's peel hangs on the wall as sculptural art.
Left: Clad in forest colors and with divided casement windows trimmed in white, the house has a cottage appearance.
Right: Loretta Hood leans against a porch rail made locally from mountain laurel.

a second home. The stairwell was relocated to enlarge the dining area and allow three full sets of French doors to open to the deck and vista beyond. Hoke's plan also called for replacing every single drafty old aluminum window and sliding door with elongated casements and French doors. "The old windows had horizontal panes, but casement windows have a more vertical look," she says. "Without a sash in the middle, they appear taller and more graceful, like the French doors. They feel more like the mountains."

Two strong features of the house that directly contributed to the mountain-cottage feel the Hoods wanted were a stone fireplace in perfect condition and structural beams on the vaulted ceiling in the living room area, which became a great room with living and dining spaces. Hoke beefed up the beams, painted royal blue by previous owners, with a wrap of darkly stained timber. "The wood was stained three times to get it as dark as the floors," she says. Her goal was to have the beams stand out in contrast to the painted V-joint paneling.

A soaring ceiling helps create the sense of elbowroom in the living area, but Hoke wanted to carve out smaller spaces befitting a cottage as well. In the renovation process, she asked that the front door be squared off from its former angle, thus making space for a petite foyer. For a more inimate feel, she lowered the ceilings in the kitchen and breakfast areas to 9 feet and separated those spaces from the great room with a wall. Large trimmed doorways invite guests to circulate when Hugh is cooking, and his prep island faces the living room. "Many

Right: A lower ceiling, a small rocking chair, and a "bird-watching" window bring down the scale of the intimate breakfast area.
Above: Crystal barware in the great room depicts wildlife, reflecting the woodsy setting of the mountain retreat.

HILL TOWNS
BLIND AMBITION
TWINS
THE MAGICIANS
A TIME TO KILL
TEXAS
HIGH FLIGHT
TOM WOLFE
THE VICAR OF CHRIST
CAESAR

times, it's just the two of them," Hoke says. "I wanted an area that feels like a small dining room. They don't need a breakfast table for six."

Almost exactly like Hoke's backseat sketches, the house has become what Loretta and Hugh didn't even know they wanted—an idyllic mountain retreat. Almost every weekend, they make the drive through Atlanta to Highlands in 4½ hours —"on good days," Loretta says. They visit one of the local restaurants for Friday night dinner. By shortly after sunrise Saturday morning, Hugh is hip-deep in a stream. Loretta goes into town to get fixings for dinner, fresh-cut flowers, and a bottle of wine. When Hugh, a passionate cook, gets home in the early afternoon, he starts to work in the kitchen. "His meals are legendary," notes his wife. "I'll set up the table or the bar while he cooks." But what he creates isn't always as important as how they enjoy it. "At the end of the day, to have a nice glass of wine and a nice meal at your dining table is so special," she says. "It's what you should do with a house. You should use it."

After their meal, the couple head out to the deck, which is now framed by branches of the same mountain laurel they overlook. They sink into their rockers, pour more wine, and watch as the sunset pulls the last of the golden light from the treetops. "We have a lot of conversations on that deck about the world or our family," Loretta says. "It's the most restful, peaceful place."

Interior designer: Jane Hoke **For more information, see sources on page 170**

Antique turned bedposts add a stately presence in the master bedroom. A floral-themed fabric repeats as draperies, bed pillows, and a bed skirt.

BY AMY ELBERT
PHOTOGRAPHY BY GORDON BEALL
PRODUCED BY ESTELLE BOND GURALNICK

RENOVATION MAGIC

visions of

REVIVES A BOSTON **ARCHITECTURAL JEWEL**

grandeur

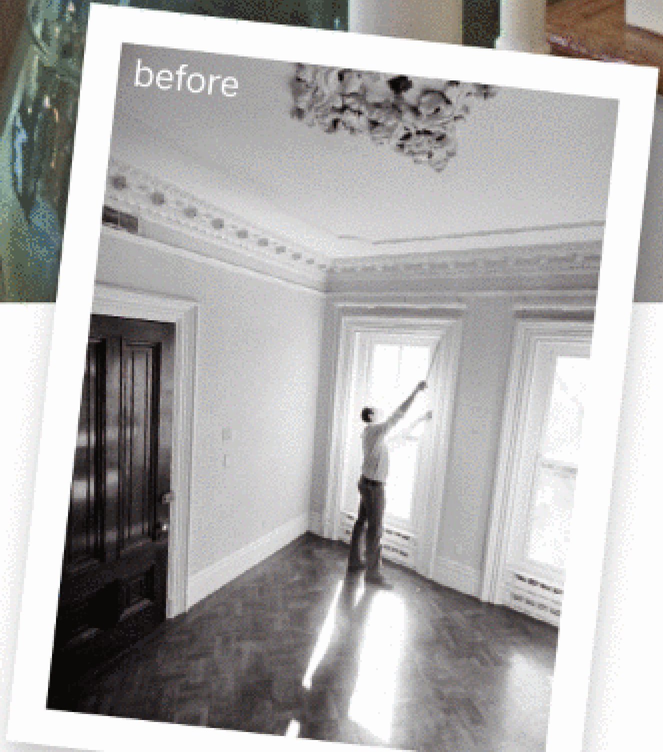
Formerly grand homes in Boston's South End were routinely robbed of carved fireplace mantels and other architectural embellishments when converted into apartments some 30 years ago. Happily for interior designer Gerald Pomeroy, one Victorian brownstone was overlooked—neglect was its best friend.

Though the interior's ornate plasterwork had been painted a blinding hospital white, it was undamaged. No one bothered to clean or refinish the French walnut parquet floors, but they were left in place. And perhaps most amazing, three mid-1800s Carrara marble fireplace surrounds and mantels remained intact, albeit spray-painted black.

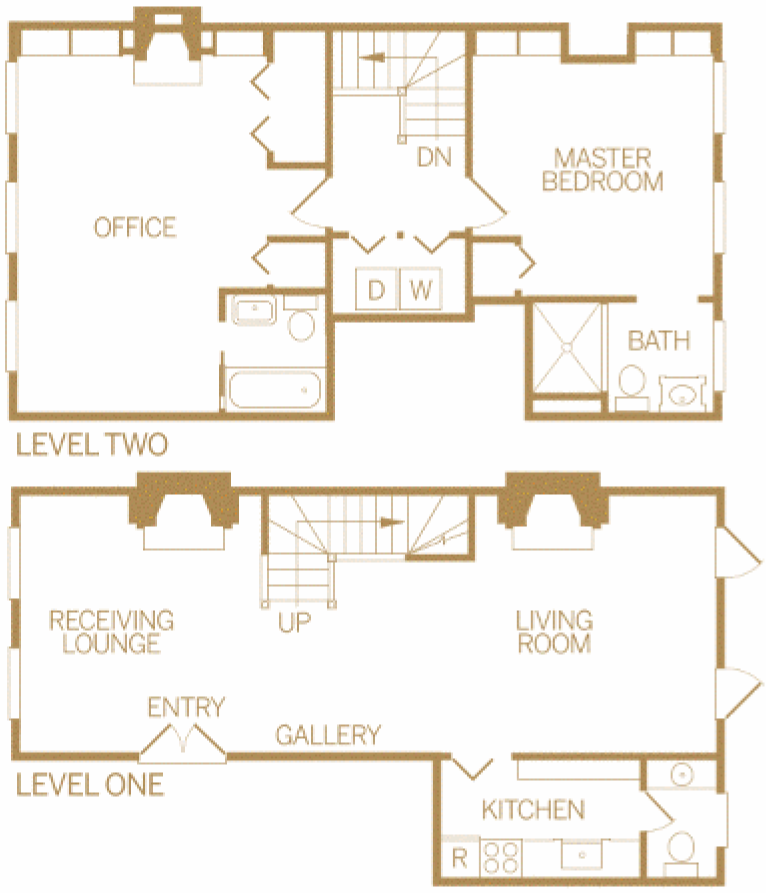
After rehabbing three other Boston properties—two in Beacon Hill and one in Back Bay—Gerald wasn't intimidated by the rundown condition or the unfortunate color choices of previous tenants. He could visualize the grandeur that lay beneath the dirty surface of the four-level home, divided into three separate residences. "I tend to buy places and do them over—places in dire repair that have good bones," Gerald says. "There were 14-foot-high ceilings, huge windows, three working fireplaces, a terrace off the living room, and details like moldings, medallions, and picture railings, all in remarkably good condition."

Gerald bought the first and second floors, united by a stairway when the house was converted to apartments in the 1980s. "My first level is the original parlor, so that's why the moldings are so ornate," he explains. High ceilings and 6-foot-tall windows add to the sense of elegance. "It's spectacular to have that kind of height and abundance of natural light," he says.

Gerald lived in his Beacon Hill home while renovating the newly acquired brownstone. "I have a wonderful contractor, and



Above and right: Original plasterwork and fireplaces convinced Gerald Pomeroy to buy this Boston brownstone. The entrance to the residence is through mahogany doors in the receiving lounge. **Far left:** A refectory table along the gallery wall folds out to seat eight for dining. **Left:** Mahogany front doors with privacy glass are original. **Preceding pages:** Gerald spends much of his time in the living room, which opens to a terrace. He designed mirror-front cabinets for each end of the first level.



Gerald Pomeroy (above left) painted the walls of his office a deep blue-gray for a dramatic work setting. New crown moldings and window trims are painted white. The house lacked storage, so shelves were built on either side of the fireplace. An evocative painting by Brad Durham hangs above the mantel.

ILLUSTRATION: CARSON ODE

VAUGHAN
Lamplight Designs

Right: Shelves were added to the master bedroom. Gerald shelves the books spine-in after he reads them. "It's an old Celtic custom I got from my mother," he explains. **Left:** Black-and-white toile wall covering sets the cozy tone of the master bedroom. "I love the way it wraps the space. It's a timeless feel," Gerald says. Plantation shutters on the windows "keep the look clean and architectural," he adds. **Above:** An antique English mirror and French sconces are mounted on the master bathroom's mirrored wall. A marble tile floor and marble vanity top blend with the colors in the bedroom. **Below:** Antique Regency chairs covered with a modern leopard-patterned fabric on the seats flank an antique campaign chest.

with the right artisans, magic happens." Black paint was stripped from the fireplaces, and the walnut floors were refinished. Staying within the original casements, two windows in the living room were replaced with glass doors that open to the terrace.

Storage was limited, so Gerald designed 10-foot-tall directoire-style cabinets—one in the receiving lounge for tableware and a second in the living room for electronics. Antiqued mirrored doors and a glazed wood finish "give a little luster," Gerald says. The room's walls are painted a calming apricot-beige and lightly textured with a cheesecloth-applied glaze. "It reads warm and neutral and gives texture and tone."

Upstairs rooms were a bigger challenge, with 8-foot-high ceilings, no trimwork, and zero storage. Gerald added crown moldings, beefed up the window trim, and had shelves built in the master bedroom and office. Because the floors were not original, wool sisal-style wall-to-wall carpeting was installed.

The galley kitchen was updated with new floor-to-ceiling cabinets and Calcutta marble countertops that were designed to complement the elegant millwork in the main living area. The cabinets are glazed with a subtle honey-toned stripe, and the ceiling is painted a deep taupe to highlight the elaborate new crown molding. Floor tiles laid on the diagonal "blow out the space and make it seem larger," Gerald says. To build on that illusion, floor tiles and the striped wall covering are carried into the adjoining powder room.

Below: A marble farmhouse-style sink and subway tiles with beveled edges give the small kitchen its wow factor. Cabinet hinges, door pulls, and the metal trim on the ceiling light fixture were sandblasted for added depth.

This year, Gerald rehabbed the kitchen, powder room, and master bath. "The driving force was a kitchen that was classic, timeless, and practical," he explains. Cabinets run to the ceiling for maximum storage. Elegant crown moldings stand out against a taupe-toned ceiling. "When you go dark on the ceiling, the moldings pop," he says. In the master bath, a French walnut vanity is topped with marble against a mirrored wall. "Mirrors erase dimensions, so a modest room becomes more," he adds.

While his residence totals an unpretentious 1,500 square feet, the size suits Gerald's single lifestyle. "I like the traditional foot-print with a bedroom upstairs and living space down," he says. Best of all, he likes being part of a South End renaissance. "The transformation has been astounding. Properties are back to their original grandeur, and there's a mix of superb restaurants, shops, and theater," Gerald says. "It's an exciting place to live."

For more information, see sources on page 170

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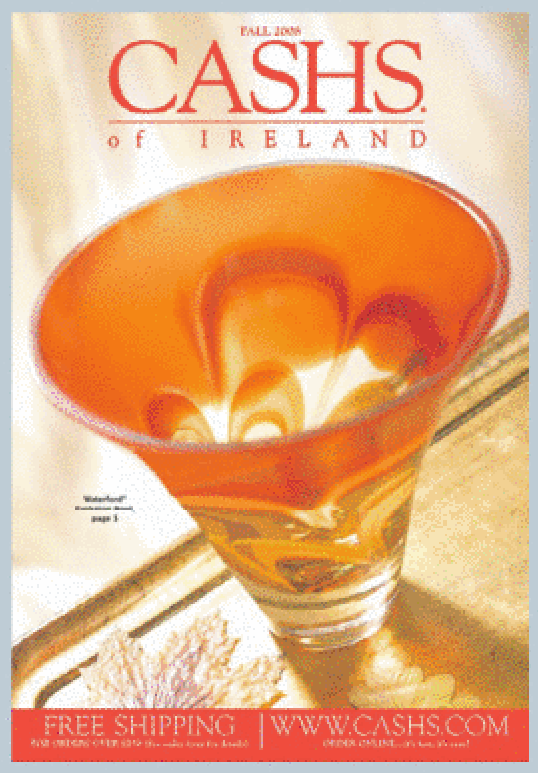

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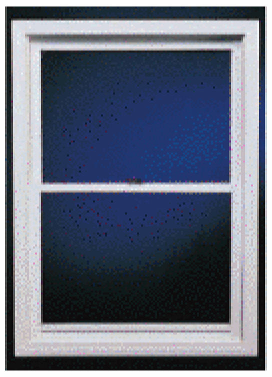

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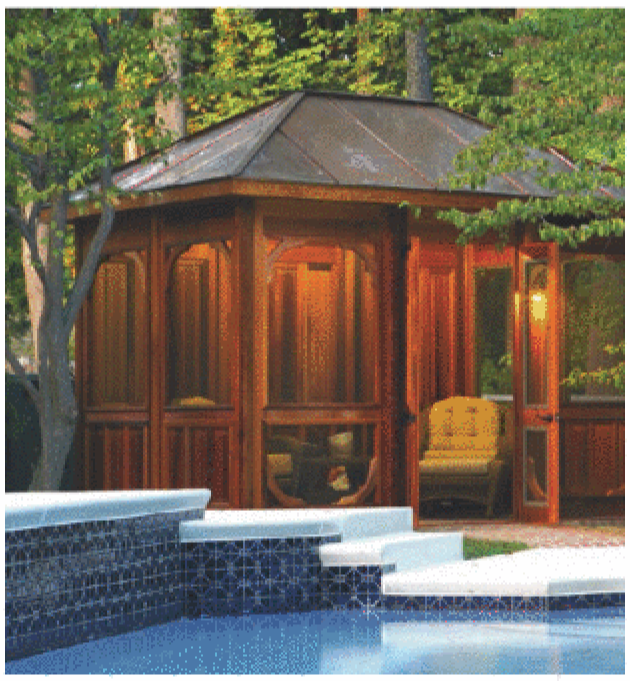

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Pages 54—60
A LOVING TRIBUTE

Interior designers: Tom Riker, James Dolenc, and Constance Mueller, JamesThomas LLC, 2401 W. Ohio St., Chicago, IL 60612; 312/738-7300, jtliving.com. **Contractor:** KBL Construction, 730 N. Lasalle Drive, Chicago, IL 60610; 312/266-8444. Throughout—**Hand-scraped wood floors:** Birger Juell Ltd., 312/464-9663, birgerjuell.com. **Artwork:** sourced by Chicago Art Source, Carter Sharfstein, consultant, 773/248-3100. **Plaster work:** Luczak Brothers Inc., 773/279-8660.
Pages 54—55. Living room—**Sofa:** Baker, Knapp & Tubbs, 800/592-2537, kohlerinteriors.com, trade only. **Sofa fabric** ("Envoy," discontinued): Pollack, 212/421-8755, pollackassociates.com, trade only. **Neck-roll pillows** on sofa ("Nikko"): Arc-Com, 800/223-5466, arc-com.com. **Blue chairs:** Eurocraft Inc., 312/850-0071. **Chair fabric** ("Glace"/Daiquiri #8900-02): Donghia Furniture/Textiles Ld., 914/662-2377, donghia.com, trade only. **Pillows** on blue chairs ("Coco"): Arc-Com, 800/223-5466. **Coffee table** ("Louis XVI" #FM62): John Boone Inc., 212/758-0012, trade only. **Stacking tables and side table** ("Nest of Tables" by Swaim): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Rug**: owner's collection. **Drapery** ("Paulownia" #2214): Pollack, 212/421-8755, trade only. **Sheers** ("Aurora"): Brentano Fabrics, 800/338-7210, trade only. **Chandelier** ("Monterrey III" #2030C): 20th Century Lighting, 816/421-2125. **Sconces** ("Italian 3-Arm Sconce"): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **Mantel:** Atelier Jouvence Stonecarving Inc., 312/492-7922, ajstoneworks.com. **Fireplace screen:** Neiman Marcus, 800/937-9146, neimanmarcus.com. **Chest** to left of fireplace ("Bow-Front Chest" #7873 by Thomas Pheasant): Baker, Knapp & Tubbs, 800/592-2537, trade only. **Wall paint** ("Creamy White" #OC-7): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com.
Pages 56—57. Dining room—**Chandelier** ("Russian"); **sconces** ("Louis XVI"): Niermann Weeks, 212/319-7979, trade only. **Wall covering** ("Linen Vinyl"/Silver #MRPV4387): Maya Romanoff, 773/465-6909, mayaromanoff.com. **Buffet** ("Fluted Low Cabinet" #3400 by Barbara Barry); **table** ("Rectangular Dining" #3436 by Barbara Barry); **vases:** Baker, Knapp & Tubbs, 800/592-2537, trade only. **Chairs:** Eurocraft, Inc. 312/850-0071. **Chair fabric** ("Diamante" #NC0638): Nancy Corzine, 212/223-8340, trade only. **Drapery** ("Paulownia" #2214): Pollack, 212/421-8755, trade only. **Drapery tassels** ("Chambord Tieback with Side Tassel" #988-17544): Samuel & Sons, 212/704-8000, trade only. **Drapery sheers** ("Aurora"): Brentano Fabrics, 800/338-7210, trade only. **Side table** in foreground ("Valentino Commode"): John Boone Inc., 212/758-0012, trade only. **Lamp:** Restoration Hardware, 800/910-9836, restorationhardware.com.
Page 58. Living room, view over daybed —**Daybed:** Baker, Knapp & Tubbs, 800/592-2537, trade only. **Daybed fabric** ("Groove Line" #K488): Knoll Textiles, 877/615-6655, knoll.com. **Blue pillows** on daybed ("Glace"/Daiquiri #8900-02): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Crystal ball:** Pagoda Red, 773/235-1188, pagodared.com. Kitchen—**Cabinetry design:** Cabinets by Nichols, 800/422-3127, cbn.bz. **Cabinet installation, trim work:** Kent Arnesen, Norsman Construction, 847/902-7772. **Cabinetry hardware** ("Ribbon & Reed Collection," in oiled rubbed bronze by Period Brass): Clark & Barlow, 312/726-3010. **Copper countertop** (custom): Gentner Fabrication, 773/523-2505. **Chandeliers** ("Italian 9-Arm"): Niermann Weeks, 212/319-7979, trade only. **Floor:** Jaune Monton limestone. **Bar stools:** Eurocraft Inc., 312/850-0071. **Bar-stool fabric** ("Una" #K451): Knoll Textiles, 877/615-6655, trade only. **Pot-filler faucet:** Rohl, 800/777-9762, rohlhome.com. **Backsplash subway and inset tile**: Materials Marketing, 312/226-0222.
Vignette of copper range—**Copper range** ("Chateau"): La Cornue through Purcell Murray Co., 800/892-4040, purcellmurray.com.
Page 60. Master bedroom—**Bed** ("Mahogany Sleigh" #34424-05 by Barbara Barry): Baker, Knapp & Tubbs, 800/592-2537, trade only. **Bedding:** G&W Window Treatment, 312/432-9380. **Duvet** ("Sorrento" #1112): ClassicCloth, 785/434-7200, trade only. **Euro sham with welt** ("Savanna"); **bolster** ("Starlet"): Brentano Fabrics, 800/338-7210, trade only. **Euro sham with flange** ("Antoinette" #10047): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Bolster welt** ("TA5157-16): Kravet, 888/457-2838, trade only. **Drapery** ("Cecilia"): Old World Weavers, 212/355-7186, trade only. **Sheer fabric** ("Sequin"): Chase Erwin, through John Rosselli, 312/822-0760, trade only. **Chandelier** ("Paladin XXV" #9825 by Jean Clyde Mason); **sconces** ("Duchess" #9873 by Jean Clyde Mason): Boyd Lighting, 415/778-4300, trade only. **Night table** ("Bedside Chest" #3454 by Barbara Barry): Baker, Knapp & Tubbs, 800/592-2537, trade only. **Table lamp** ("Piroetta Tavolo"/Gold Dust #80040-04): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Rug**: owner's collection. **Wall covering** ("Raw Silk Vinyl"): Maya Romanoff, 773/465-6909, trade only. **Vases:** Room & Board, 800/486-6554, roomandboard.com. Master bathroom, view toward vanity—**Cabinetry:** Donovan Architectural Woodwork Inc., 574/206-0055. **Cabinetry hardware** (Collection Four, custom finish): Vicenza, vicenzahardware.com, through Clark & Barlow, 312/726-3010. **Sink:** Kohler, 800/456-4537, kohler.com. **Sink fixtures:** Lefroy Brooks, 312/755-0776, lefroybrooks.com. **Marble countertop** (Carrara): Damar Natural Stone Import Inc., 847/272-6666. **Fabricator:** Lange Custom Marble & Granite Inc., 815/478-5707, langemarbleandgranite.com. **Marble mosaic** for floor ("Classic White"); **marble tub surround and moldings** ("Classic White Mercer Molding"): Materials Marketing, 312/226-0222. **Tub fixtures:** Lefroy Brooks, 312/755-0776. **Chandelier** ("Rinaldi"): Niermann Weeks, 212/319-7979, trade only. **Window treatment:** Old World Weavers, 212/355-7186, trade only. **Shower door:** Bartlett Shower Door, 773/975-0069, bartlettshowerdoors.com. **Subway wall tile** ("Classic White"); **black-and-white mosaic tile** ("Sienna Bianco Border"); **black-and-white border tile** ("Madison Liner"and "Classic White Basketweave"); **marble accent tile inside border** ("Classic White"): Materials Marketing, 312/226-0222, trade only.

Pages 62—68
SHOWHOUSE SHOWCASE: WORTH REPEATING

Lake Forest Showhouse
Lake Forest, Illinois

Interior designer: Eva Quateman, Eva Quateman Interiors, 220 W. Huron, Suite 2002, Chicago, IL 60610; 312/255-8800, evaquatemaninteriors.com.
Page 64. Guest bedroom—**Drapery** ("Bonjour Ninon" #8748/81); **chaise, headboard, and bed skirt-fabric** ("Cha Cha Cha Louis XV" #8749/81): Nobilis, 800/464-6670, trade only. **Quiltina and canopy lining** ("Silk Ottoman"/Mint #W203/005): Décor de Paris, 800/221-6453, decordeparis.com, trade only. **Fabrication:** Tenggren Mehl & Co. Inc., 773/763-3290. **Trim fabrication:** Roger's Custom Trims Inc., 773/745-6577. **Headboard and chaise fabrication:** Addison Interiors Co., 630/628-1345. **Lamps** ("Large Charlotte Crystal"): Julia Gray Ltd., 212/223-4454, trade only. **Gueridons flanking bed** ("Gros Crosse"): Mrs. MacDougall, 212/688-5538. **Paint** (custom glaze): Paul Minnihan Studios, 773/636-4672, paulminnihanstudios.com. **Area rug** ("Montenay"): Pedian LLC, through Lewis Carpet, 773/935-9599. **Small French chairs**; **Queen Anne secretary**; **accessories**: designer's collection.

Pilgrim Hall Museum Showhouse
Marshfield, Massachusetts

Interior designer: Joan Peters, Joan Peters of Osterville Inc., 885 Main St., Osterville, MA 02655; 508/428-3418, joanpeters.com.
Page 66. Guest bedroom—**Wallpaper, upholstery and drapery toile** ("Cape Cod Toile"/ Ocean Blue): Joan Peters of Osterville Inc., 508/428-3418, joanpeters.com. **Bed-skirt and trim** (blue sateen, discontinued): Westgate Fabrics Inc., 800/527-2517, westgatefabrics.com, trade only. **Trim paint** ("White Impervo"): Benjamin Moore & Co. , 888/236-6667. **Carpet:** Village Carpet & Tile, 508/758-2249. **Sheers** (cotton organdy): custom. **Fabrication:** Sue Mahoney, 508/888-0384. **Wing chair; demilune table** beside wing chair: antique. **Yellow silk pillow** (by Manuel Canovas, fabric discontinued): Cowtan & Tout, 212/647-6900, trade only. **White pillow** (custom): Joan Peters of Osterville Inc., 508/428-3418. **Throw:** Quintessentials, 508/428-9393. **Ottoman:** custom. **Upholstering** on wing chair and ottoman: Fabric Loft, 508/778-2625. **Art** (by Matt Schulz): Schulz Gallery, 508/428-8770, theschulzgallery.com. **Blue bedside tables; chest of drawers:** antique. **Blue finish on tables and chest of drawers** ("Deep Freeze" #C2-282): C2 Paint, 888/989-4888, c2paint.com. **Painting on lamps, pendant light and chest**; **accessories:** Joan Peters of Osterville Inc., 508/428-3418.

Kips Bay Boys and Girls Club Showhouse
New York, New York

Interior designer: Sandra Steele Schneider, Sandra Steele Schneider Interiors, 70 Burkewood Rd, Mt. Vernon, NY 10552; 914/668-4468.
Page 68. Morning room—**Settee** ("Gustavian" #1801); **settee fabric** ("Henrietta" #320-86, discontinued); **brown pillow**; **ottoman** ("Royal Tabouret" #1040); **ottoman fabric** ("Kiriko" #323-56, discontinued); **armchair** ("Rose"); **chair fabric** ("Linnea" #113-96, discontinued); **fabric panels on wall and balloon shade** ("Kiriko" #323-56, discontinued); **sconces; china hutch** ("Victor Corner Cabinet" #5024); **carpet** ("Hagga Uni," color 6109); **slipper chair** ("Emma Child" #3021); **slipper-chair fabric** ("Pepita" #2430-10, discontinued); **mirror** over stairwell ("Rose"): Country Swedish, 888/807-9333, trade only. **Trim** on white chair, balloon shades and fabric panels ("French Double Welting" in Fucshia #982-26532, color 015): Samuel & Sons, 212/704-8000, trade only. **Wall upholstery and window** ➤

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treatment: Interiors by J.C. Landa, 212/223-6990. **Painting:** European Art Home Decorating, 718/946-9013. **Floors:** New Wood Co., 212/222-9332. **Carpet installation:** Carpet Specialists, 914/582-1262. **Flowers:** Richard Salome Flowers, 212/988-2933. **Installation of artwork and mirror:** Jose R. Bordes-Barrera, 212/980-5058. **China dog; silhouettes, Schiaparelli book:** William Wayne & Co., 800/318-3435, william-wayne.com. **Pink chenille throw; vases; feather prints:** Rinfret Ltd., 203/622-0204. **China collection:** Ivy Urn, 203/661-5287. **Pink taffeta:** Stroheim & Romann, 718/706-7000, trade only. **Trim paint** ("Bone White"): Benjamin Moore & Co., 888/236-6667.

Pages 84—88
KITCHENS: HELLO SUNSHINE
Junior League of Boston Showhouse
Cambridge, Massachusetts

Interior designer: Liz Mitchell, Liz Mitchell Designs, 30 Bessom St., Marblehead, MA 01945; 781/631-2280.
Pages 84—88. Kitchen—**Cabinetry:** Wm. Ohs, 303/371-6550, wmohs.com. **Cabinet color** ("White Dove"): Benjamin Moore & Co., 888/236-6667. **Chandelier; lampshades on floor lamp and rooster lamp:** Blanche P. Field, 617/423-0715. **Floor lamp** (antique); **rooster lamp** (antique): Liz Mitchell Designs, 781/631-2280. **Range and hood; dishwasher:** Viking, 888/845-4641. **Countertops** (honed Carrara marble): Ital Marble, 781/595-4859. **Backsplash tile:** Tile Showcase, 617/426-6515, trade only. **Farm sink:** Billie Brenner, 617/348-2858, trade only. **Faucet** (custom): Waterworks, Boston, 617/951-2496, trade only. **Bar stool; round table** by wicker chairs: FDO Group, 617/737-2800, trade only. **Drapery, pillows, chair slipcover** ("Bhavana Cotton Print"/Camaieu Blue #79652-203, discontinued); **drapery cuff, pillow flange** ("Halsey Cotton Check"/Oxford Blue #89505-244); **drapery, slipcover, pillow welt** ("Galloway Chintz Texture"/Watermelon #89599-137, discontinued); **cafe curtains** ("Menorca Sheer"/Azul #83508-222); **seat cushions on bar stool, and wicker furniture** ("Aaron Figured Check"/Swiss Blue #89589-242, discontinued); **wallpaper** ("Jute and Cotton Grasscloth"/Vanilla #69429-014): Brunschwig & Fils, 212/838-7878, brunschwig.com, trade only. **Drapery hardware:** custom. **Kitchen table; pear print:** Antiques on 5, 617/951-0008. **Wing-chair slipcover:** Kimberly's Slipcovers, 617/967-9775. **Table settings; pewter lamp; glass pitcher; rooster prints; iron sconces; pewter tray:** Pierre Deux Boston, 617/536-6364. **Hutch:** Furniture Guild, 617/330-9008, trade only. **Paint and glaze on floor:** custom. **Workroom:** Paul Brown Inc., 617/542-0131, trade only. Pantry—**Wallpaper** ("Courtnay Strie on Vinyl"/Pistachio #69137-409); **valance** ("Ananas Exotique Cotton Print"/Red #79513-166); **valance cuff** ("Fletcher Taffeta Check"/Cherry #89522-130): Brunschwig & Fils, 212/838-7878, trade only. **Ceiling paper** ("Paperweave" #PW-2): Kneedler-Fauchere, 310/855-1313, trade only. **Sink and faucet:** Waterworks, 800/899-6757, waterworks.com. **Hooked rug** (custom); **art; antiques; accessories:** Liz Mitchell Designs,781/631-2280.

Pages 90—96
GREEN SPACE: BEAUTY AND THE BEACH

Interior designer: Georgia Carlee, ASID, FL. Licensed Interior Designer ID#5062, GCI Design, 56 Spires Lane, Suite 12A, Santa Rosa Beach, FL 32459; 850/217-8155, gcarlee.com. **Kitchen designer:** Susan Massey, Bohlert Massey Interiors, 850/231-3940. **Town founder of Alys Beach:** Jason Comer.
Page 90. Front porch—**Drapery and cushions** ("Dupione"/Cornsilk #8012-0000): Sunbrella, sunbrella.com, trade only. **Chairs** ("Fusion Lounge Chair"/Java Finish #2860-2000); **chair and daybed fabric** ("High Noon" #676): Brown Jordan, 800/743-4252, brownjordan.com, trade only. **Daybed** (recycled teak): Yellowtail Trading Co., 850/622-5760. **Cocktail table** ("Campinas X Side Table" #C067-02): **Environment Furniture,** 323/935-1330, environment-furniture.com. **Balls** in foreground: Phillips Collection, 202/387-2151, phillipscollection.org. **Trim paint** ("Decorators White"): Benjamin Moore & Co, 888/236-6667.
Page 92. Living room—**Sofas** (#5656-03); **sofa fabric** ("Petry Snow"); **small bolster pillows on sofa** ("Salem"/Gold, reversed): **stools in front of fireplace** ("Bongo Stools" #315); **stool fabric** ("Pinafore"/Butter): Lee Industries, 800/892-7150, leeindustries.com. **Large bolster pillow** (vintage flour sack): Smith's Antiques, 850/654-1484. **Pillow with tree design:** designer's collection. **Coffee table** ("Caneco Coffee" #CF008): **Environment Furniture,** 323/935-1330. **Drapery** (#60115/85 in Parchment, discontinued): Duralee Fabrics Ltd., 800/275-3872, duralee.com, trade only. **Drapery trim** (#B0750): D'Kei, 712/328-1800, dkei.net. **Matchstick shades** ("Seastrand Woven Woods" #9058): Fashion Tech, 800/444-8822. **Rug** ("Terazzo"/Harvest #1616-750, Crystalle Hand-Knotted Rug"): Capel Inc., 800/334-3711. **Desk** in corner ("Safari Folding Desk" in Caramel #7097-76F): Palecek, 800/274-7730, palecek.com. **Floor lamps** (#TOB1004PN-WP in Polished Nickel): Visual Comfort & Co., 713/686-5999, trade only. **Long burlap pillow** on sofa; **rug** over sofa back: antique fabric. **Bleached tree trunk** in fireplace: Yellowtail Trading Co., 850/622-5760. **Root table**: Roost, 415/339-9500, roostco.com, trade only. **Paint:** Venetian plaster mixed with Benjamin Moore's "Decorators White". **Pictures** over mantel: One Red Circle, 415/239-9909.
Page 94. Kitchen—**Cabinetry:** custom. **Refrigerator:** Sub-Zero Inc., 800/222-7820, subzero.com. **Range and hood; microwave:** Wolf Appliances, 800/222-7820, wolfappliances.com. **Dishwasher; washer and dryer:** Bosch, 800/866-2022. **Sink:** Blanco America Inc., 800/451-5782. **Countertops:** granite.
Page 96. Bedroom—**Bookcase** ("Primitive Teak"): Yellowtail Trading Co., 850/622-5760. **Bed linens** ("Vintage Linen Pile Coverlet #85716033 and bolster #85722550): Matteo, 888/628-8361, matteohome.com. **Bedside table** ("Santos" #OC046-0100): Environment Furniture, 323/935-1330. **Bed with leather headboard** ("Willa"): Oly, 775/336-2100, olystudio.com, trade only. **Bed and window drapery** (Capiz-border window panels #49-8345118); **rug:** ("Overlapping Squares Rug"/Endive and Ivory, colorway discontinued): West Elm, 866/428-6468, westelm.com. **Chair** ("#3907-01); **chair fabric** ("Davis"/White): Lee Industries, 800/892-7150. **Green accent pillow:** designer's collection. **Stool** (woven wood): Palecek, 800/274-7730, trade only. **Art:** Susan Plessala Originals, 850/420-1566. **Paint:** Venetian plaster mixed with Benjamin Moore's "Decorators White."

Pages 98—104
TEAM EFFORT

Architect: Ryan Street, Ryan Street & Assoc., 2414 Exposition Blvd., Suite B-140, Austin, TX 78703; 512/421-0800. **Landscape designer:** Patrick Kirwin, Kirwin Horticultural Services, 1131 Martin Luther King Dr., San Marcos, TX 78666; 512/754-0912, khsgardendesign.com. **Stonemason:** Berthold Haas Design, 618 Lavaca St., Suite 11, Austin, TX 78701; 512/236-9645, bertholdhaasdesign.com. **Interior designer:** Laura Alexander Roberts, Laura Alexander Design, 5003 Beverly Skyline, Austin, TX 78731; 512/589-5201.

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TOTAL ECLIPSE

Interior designer: Eric Lysdahl, Eric Lysdahl Inc. ASID, 960 Madison Ave., New York, NY 10021; 212/717-5121, ericlysdahl.com. **Kitchen designer:** Mollie Rhodes, Kitchens by Deane, 1267 E. Main St., Stamford, CT 06902; 203/327-7008, kitchensbydeane.com. **Construction:** Taconic Builders Inc., 212/929-7811.
Pages 118—121. Living room/library—**Fireplace mantel** ("Clandon Bolection"): Chesney's, 646/840-0609. **Millwork**: Statham Woodwork, 203/831-0629. **Ceiling moldings:** Focal Point Architectural Products, focalpointap.com. **Chandelier** ("Napoleon" #1024) Panache Designs, 310/659-1700, panache-designs.com, trade only. **Sconces**: Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only. **Sisal carpet** ("Natura"): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Sofa** ("American"): Andrew Martin Ltd., 212/688-4498, andrewmartin.co.uk. **Sofa fabric** ("Cricket Silk Canvas" #19380): Kravet, 888/457-2838, kravet.com, trade only. **Sofa pillow** with Greek key trim ("Stoddard" #36205M-003): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Trim** ("Aristotle Greek Key" #977-33661): Samuel & Sons, 212/704-8000, trade only. **Diamond pillow** (discontinued): Kravet, 888/457-2838, trade only. **Cocktail tables** ("Alexandre Stool" #6300B by Jacques Garcia): Baker, 800/592-2537. **Armchairs** with serpent arms: John Rosselli & Assoc., 212/593-2060. **Fabric** ("Charleston"): Bergamo Fabrics, 914/665-0800. **Side tables:** The Antique & Artisan Center, 203/327-6022. **Table lamps:** The Accessory Store, 203/327-7128. **Fabrication:** David Laureano, 212/717-5121. **Drapery** ("Silk Fern" #8897): Kravet, 888/457-2838, trade only. **Hardware:** Fabricant, fabricant.co.uk. **Desk** (antique): HRW Antiques, 011 44 207 371 7995, hrw-antiques.com. **Cocktail ottoman:** custom. **Ottoman fabric** ("Cavallini"): Edelman Leather, 800/886-8339, edelmanleather.com, trade only. **Painting** (antique): owner's collection. **Paneling** (recycled antique mahogany): milled and installed by Stratham Woodwork, 203/831-0629. Music room—**Wall paint** ("Kentucky Haze" #AC-16); **ceiling and trim paint** ("Gray Lake" #2138-70): Benjamin Moore & Co., 888/236-6667. **Piano:** Steinway & Sons, steinway.com. Foyer—**Paint** ("Putnam Ivory" #HC-39): Benjamin Moore & Co., 888/236-6667. **Chandelier** ("Armillary Chandelier"): Niermann Weeks, 212/319-7979, trade only. **Settee:** owner's collection. **Settee fabric** (discontinued): Kravet, 888/457-2838, trade only. **Stair runner** ("Kingston Stria"): Stark Carpet, 212/752-9000, trade only. **Tall cabinet** (antique): The Antique & Artisan Center, 203/327-6022. **Flooring** (tumbled limestone): Walker Zanger, 877/611-0199, walkerzanger.com. Family room—**Paint** ("Putnam Ivory" #HC-39): Benjamin Moore & Co., 888/236-6667. **Carpet** ("Small Star II"): Stark Carpet Corp., 212/752-9000, trade only. **Sofa** ("Hanover"): Andrew Martin Ltd., 212/688-4498, andrewmartin.co.uk. **Sofa fabric:** Kravet, 888/457-2838, trade only.
Pages 122—123. Dining room—**Wall paint above chair rail** ("Woodlawn Blue" #HC-147); **wall paint below chair rail** ("Wedgewood Gray" #HC-146); **pilasters, door and window frames and decorative moldings** ("Gray Lake" #2138-70): Benjamin Moore & Co., 888/236-6667. **Flooring** ("Marie Antoinette" in Rustic Walnut): Hoboken Floors,. out of business. **Moldings:** Focal Point Architectural Products, focalpointap.com. **Chandelier, sconces** ("Trianon"): Panache Designs, 310/659-1700, panache-designs.com, trade only. **Dining chairs** ("Louis XVI-style" #718); **console** ("Giltwood with Marble Top" #30-449G): Julia Gray Ltd., 212/223-4454. **Chair fabric** (discontinued): Old World Weavers, 212/355-7186, trade only. **Mirror** over console ("Gilded Age Trumeau" #CG1430): KPS Inc., 212/686-7784. **Dining table** ("Regent Court" #01014-20, Ferguson Copeland); **sideboard** ("Regent Court Dolphin Foot Credenza" #01020-21, Ferguson Copeland): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Drapery hardware** ("Costume Collection"): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Drapery** ("Monceau Satin Rayure"/Butter, Blue #34124-5, silk): Clarence House, 800/803-2850, clarencehouse.com, trade only. **Drapery fabrication:** David Laureano, 212/717-5121. **Tiered table**: Braswell Galleries, 203/327-5101. **China** (Royal ➤

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By Tiffany Strobel

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Worcester): Royal China & Porcelain Cos. Inc., 800/257-7189. **Crystal** ("Tommy"): Cristal Saint-Louis, 800/238-5522. **Silver:** Puiforcat through Neiman Marcus, 800/937-9146, puiforcat.com. Kitchen—**Wall paint** ("Shaker Beige" #HC-45): Benjamin Moore & Co., 888/236-6667. **Kitchen design:** Mollie Rhodes, Kitchens by Deane, 203/327-7008. **Light fixtures:** Klaff's, 203/866-1603. **Table and chairs:** antique. **Cabinetry and finish** (custom): Premier Custom-Built Inc., 717/354-3059, premiercb.com. **Main sink and countertops** ("Tropical Verniz Granite"); **teak cutting board** on island; **mahogany desk top:** Kitchens By Deane, 203/327-7008. **Island sink** (weathered brass) Linkasink, 866/395-8377, linkasink.com. **Faucets** (weathered brass): Herbeau Creations of America, 800/547-1608, herbeau.com. **Range top:** Wolf Appliance Inc., 800/222-7820. **Oven hood insert:** Best by Broan, 800/558-1711, broan.com. **Custom-built hood:** Premier Custom-Built Inc., 717/354-3059. **Steam oven:** Miele Inc., 800/843-7231, miele.com. **Refrigerator/freezer; wine cooler:** Sub-Zero Inc., 800/222-7820.

Pages 124—125. Master bedroom—**Wall paint** ("Elmira White" #HC-84); **trim** ("Woodland Snow" #2161-70): Benjamin Moore & Co., 888/236-6667. **Bed** (Louis XVI Canopy"): Niermann Weeks, 212/319-7979, trade only. **Headboard fabric** ("Landon Ivory" #LA1171-111 by Laura Ashley): Kravet, 888/457-2838, trade only. **Bed linens:** Pratesi Linens, 212/288-2315. **Sconces:** Foundry Lighting, 212/759-9332. **Nesting tables** (Althorp Living History Collection): Theodore Alexander, theodorealexander.com. **Neoclassical plaque:** The Antique & Artisans Center, 203/327-6022. **Bench** ("Arielle," custom, by Eric Lysdahl): Eric Lysdahl Inc., 212/717-5121. **Bench fabric:** Rogers & Goffigon, 203/532-8068, trade only. **Dragonfly pillows** ("Libellules"/Brun, cut velvet #33878-5): Clarence House, 800/803-2850, clarencehouse.com, trade only. **Drapery** ("Tabitha" #9702); **drapery flange** ("Silk Sateen"/Fjord #92916-08): Rogers & Goffigon, 203/532-8068, trade only. **Drapery hardware:** Fabricant, fabricant.co.uk. **Drapery fabrication:** David Laureano, 212/717-5121. **Chaise longues** (custom): Eric Lysdahl Inc., 212/717-5121. **Chaise fabric** ("Gainsborough Velvet"): Schumacher, fschumacher.com, trade only. **Demilunes; table** between chaise longues: owner's collection. **Lamps:** The Accessory Store, 203/327-7128. **Accessories** (candlesticks, starburst mirror, silver dish): owner's collection. **Flooring** ("Chevron," American Cherry): Hoboken Floors, out of business.

Pages 126—131
OLD DIGS, NEW THREADS

Interior designer: Stephen Elrod with Eric Cohler, Eric Cohler Design, 95 Fifth Ave., 6th Floor, New York, NY 10003; 212/737-8600, ericcohler.com. Throughout—**Drapery fabrication:** Studio M Draperies, 718/361-2213.

Pages 126—127. Library—**Love seat** ("Charleston"); **upholstered chair** ("Sasha"): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Drapery** ("Dune"/Pale Aqua #ED85004.715); **love-seat fabric** ("Malva"/Duck Egg #ED85031-725); **cushions** on cane-back chair ("Malva"/Seafoam #ED85031.721); **Sasha-chair fabric** ("Jarah"/Flax #ED85084.110) **trim** on Sasha chair ("Constance"/Coffee #ED85074.215); **leaf-patterned pillows** ("Origin"/Mocha #ED85006.980); **rectangular pillow** ("Zephyr/Cocoa #ED85023.290): Threads at Lee Jofa, 800/453-3563, trade only. **Cane-back chair** (Swedish); **floor lamp** (by George Kovas): JED, 631/725-6411, jedny.com. **Top photograph** (by Phil Stern); **bottom photograph** (by Thomas Struth): owner's collection. **Painting:** Carrie Haddad Gallery, 518/828-1915, carriehaddadgallery.com. **Table lamp** ("Gregory" by Christopher Spitzmiller); **pair of garden stools:** Mecox Gardens, 212/249-5301. **Lamp table** ("Finlay Side table" by MacRae): through Lee Jofa, 800/453-3563, trade only. **Quill box:** Randall Tysinger Antiques, 877/524-0080, trade only.

Pages 128—129. Library—**Framed photograph** (by Phil Stern); **sconces**: owner's collection. **Picture light:** Gracious Home, 800/338-7809. **Pair of desk lamps:** Flair Home Collection, 212/274-1750, flairhomecollection.com. **Desk** (designed by Eric Cohler): MacRae through Lee Jofa, 800/453-3563, trade only. **Cane-back chair:** JED, 631/725-6411. **Chair fabric** ("Malva"/Seafoam #ED85031.721): Threads at Lee Jofa, 800/453-3563, trade only. **Cashmere throw:** Charlotte Moss, 212/308-3888. **Stool** (antique): Denton and Gardner Ltd., 631/537-4796. **Glass screen:** Random Harvest Antiques, 202/333-5569. **Area rug:** Threads at Lee Jofa, 800/453-3563, trade only. Living room, top photo—**Painted chair** (antique): Evergreen Antiques, 212/744-5664, evergreenantiques.com. **Mirror** (Spanish): Hunt Antiques, 415/989-9531. **Top painting** (by Tom Wolcott); **bottom painting** (McGuire): owner's collection. **Armchair** ("Corby," custom); **side table** ("Islay," MacRae); **sofa** ("Loretta," custom); **cocktail table** ("Finlay" with custom finish, MacRae): Lee Jofa, 800/453-3563, trade only. **Armchair fabric** ("Jarah/Cream #ED85084.120); **sofa fabric** ("Ava"/Parchment #ED85015.230); **rectangular pillow** ("Embrace"/Pewter #ED85021.935); **Ikat pillow** ("Nirvana"/Granite #ED75001.985): Threads at Lee Jofa, 800/453-3563, trade only. **Lantern:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Zebra-skin rug:** Arcanum Antiques, 912/236-6000. **Floor lamp** (Casella Lighting): through The Lighting Center, 800/417-9860, lightingcenter-ny.com. Living room, bottom photo—**Painted chair; pair of cabinets**: owner's collection. **Garden stool:** Mecox Gardens, 212/249-5301. **Banquette** ("Dalton," custom); **armchair** ("Corby," custom); **round table** (by Holland); **side table** ("Nessa" by MacRae): Lee Jofa, 800/453-3563, trade only. **Banquette fabric** ("Lorena"/Maringue #ED85083.108); **armchair fabric** ("Jarah"/Cream #ED85084.120); **rectangular pillow** ("Embrace"/Pewter #ED85021.935); **square pillow** ("Found"/Eau de Nil #ED85091.720): Threads at Lee Jofa, 800/453-3563, trade only. **Trim on square pillow** ("Olivia Striped Braid" #TL10040, Thomas O'Brien for Groundworks): Lee Jofa, 800/453-3563, trade only. **Area rug:** Threads Carpet through Lee Jofa, 800/453-3563, trade only. **Painting** (by Jean de Boton): Spanierman Gallery, 212/832-0208. **Picture light:** Gracious Home, 800/338-7809. **Table lamp:** Flair Home Collection, 212/274-1750. **Silver box:** Christofle, 877/728-4556.

Pages 130—131. Living room—**Lacquered Chinoiserie screen** (antique): Todd Alexander Romano, 212/879-7722, toddromanohome.com. **Painted side chairs** (antique); **bronze-and-glass table:** owner's collection. **Painting:** Gerald Bland Antiques, 212/987-8505. **Sculpture:** Andrew Martin Int., 212/688-4498, andrewmartin.co.uk. **Table lamp** (by Christopher Spitzmiller): Mecox Gardens, 212/249-5301. **Side-chair fabric** ("Found"/Eau de Nil #ED85091.720); **drapery** ("Constance"/Coffee #ED85074.215); **Roman shade** ("Tobias"/Parchment #ED85046.230): Threads at Lee Jofa, 800/453-3563, trade only. **Bench** ("Marlon"); **suede bench fabric** (Madison leather): Lee Jofa, 800/453-3563, trade only. Stairway—**Sculpture** (African): Andrew Martin Int., 212/688-4498. **Warhol prints:** Todd Alexander Romano, 212/879-7722. **Picture light:** Modulightor Inc., 212/371-0336, modulightor.com. **Painting:** Carrie Haddad Gallery, 518/828-1915. **Side chair** (Swedish): Real Gustavian, 413/528-4440, realgustavian.com. **Chair fabric** ("Fulham Linen Velvet"/Chestnut #990010.6): Lee Jofa, 800/453-3563, trade only. **Stairs and hall runner:** Data Carpet, 516/352-8700. Pillow inset—**Ikat pillow** ("Nirvana"/Granite #ED75001.985); **square pillow** ("Found"/Eau de Nil #ED85091.720); **rectangular pillow** ("Embrace"/Pewter #ED85021.935): Threads at Lee Jofa, 800/453-3563, trade only. **Trim on square pillow** ("Olivia Striped Braid" #TL10040, Thomas O'Brien for Groundworks): Lee Jofa, 800/453-3563, trade only. Bedroom—**Painted armchairs**: owner's collection. **Desk:** Arcanum, 912/236-6000. **Lamp** (by Giacometti): Eric Cohler Design, 212/737-8600. **Sculpture** (by Anita Huffington): Jonathan O'Hara Gallery, 212/644-3533, johg.com. **Armchair:** Roark Antiques Design, 631/604-5173. **Cashmere throw:** Gracious Home, 800/338-7809. **Pair of paintings:** ADD Gallery, 518/822-9922. **Library lights:** Modulightor Inc., 212/371-0336. **Lamp** (Tizio): Artemide, 212/925-1588. **Slipcover on headboard:** Pottery Barn, 800/922-5507. **Bed upholstery** ("Bryony"/Ebony #ED85082.990); **duvet cover** ("Found"/Cream #ED85091.120); **duvet trim** ("Found"/Ebony #ED85091.990); **cushions** ("Dune"/Pale Aqua #ED85004.715); **drapery** ("Milo"/Granite #ED75004.985); **white-chair fabric** ("Jarah"/Cream #ED85084.120): Threads at Lee Jofa, 800/453-3563, trade only. **Bed linens:** Leontine Linens, 800/876-4699, leontinelinens.com. **Watercolor**: Charles Plante Fine Arts, London, 011 44 207 834 3305. **Photograph** (by Slim Aarons): Denton and Gardner Ltd., 631/537-4796, denton-gardner.com. **Carpeting:** ABC Carpet & Home, 212/473-3000, abchome.com.

Pages 132—141
A LIGHTER SHADE OF PALE

Interior designer: Loi Thai, Tone On Tone, 7920 Woodmont Ave., Bethesda, MD 20814; 240/497-0800.

Pages 132—133. Foyer—**Wall paint** ("White Dove"); **trim paint** (White 01): Benjamin Moore & Co., 888/236-6667. **Floors** (bleached): Classic Floor Designs Inc., 202/872-9860. **Mora clock; secretary; botanicals; sconces; mirror:** Tone On Tone, 240/497-0800.

Pages 134—135. Living room—**Wall paint** (gray): custom. **Trim paint** (White 01): Benjamin Moore & Co., 888/236-6667. **Sofa:** George Smith, 212/226-4747, georgesmith.com. **Pillows on sofa:** Steven Harsey Textiles, harsey.com. **Sisal rug:** Stark Carpet Corp., 212/752-9000, trade only. **Mirror**; **sconces**; **mercury-glass**; **console table**: Tone On Tone, 240/497-0800. **Drapery** (silk); **striped linen armchairs:** Frank Babb Randolph, 202/944-2120. **Throw:** Anichini, anichini.com.

Pages 136—137. Dining room—**Wall paint** (gray): custom. **Trim paint** (White 01): Benjamin Moore & Co., 888/236-6667. **Chairs; double pedestal table; pedestal; mirror; creamware; mantel**: Tone On Tone, 240/497-0800. Library—**Wall paint** (gray): custom. **Trim paint** (White 01): Benjamin Moore & Co., 888/236-6667. **Desk; chairs; stools; creamware**: Tone On Tone, 240/497-0800. **Desk lamp** (by Philippe Stark): Flos, flos.com.

Pages 138—139. Kitchen—**Cabinetry:** Barrons Custom Kitchens, 301/948-6400. **Oven; range; hood:** Viking, 888/845-4641. **Countertop:** Silestone by Cosentino, 800/291-1311. **Limestone floor tiles:** Architectural Ceramics, 301/762-4140. **Pulley light, mat; chairs:** owner's collection. **China**: Tone On Tone, 240/497-0800. **Tablecloth** (Great Plains): Holly Hunt, 312/661-1900, trade only.

Pages 140—141. Master bedroom—**Round mirror; armchair**: Tone On Tone, 240/497-0800. **Rug:** Stark Carpet Corp., 212/752-9000, trade only. **Lamp; bedding; accessories:** owner's collection. Master bathroom—**Tiles; fixtures; sconces:** Waterworks, 800/899-6757, waterworks.com. **Mirror:** Pottery Barn, 800/922-5507, potterybarn.com. **Painted stool; urn**: Tone On Tone, 240/497-0800.

Pages 142—147
TWEAKING TIME

Landscape architect: James Farmer III, Landscape, Floral and Interiors, 103 White Columns Drive, Kathleen, GA 31047; 334/740-7734.

Pages 148—157
SECOND CHANCE

Interior designer: Jane Hoke, Hawkins Israel, 2102 Cahaba Rd., Birmingham, AL 35223; 205/879- ➤

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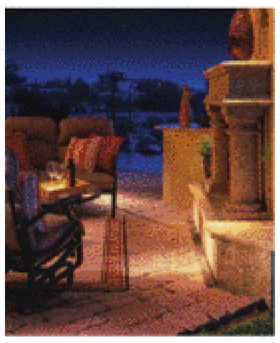

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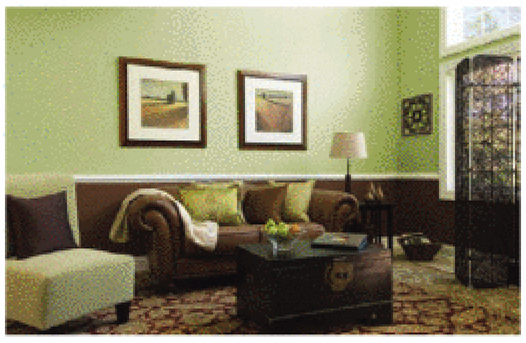

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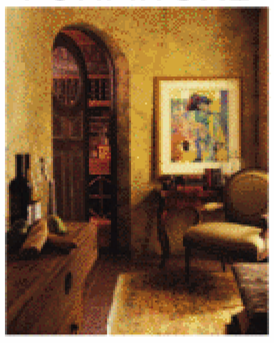

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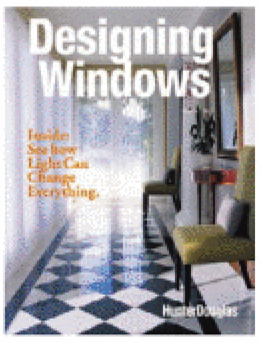

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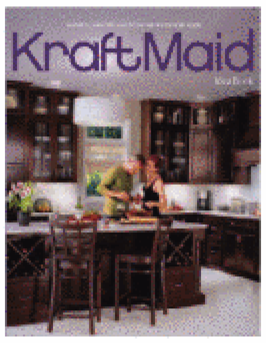

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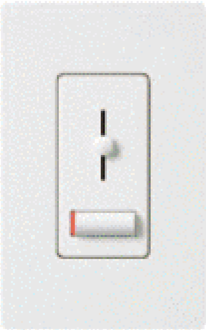

New Lyneo LX Dimmer. The simple, timeless design of the new Lyneo LX Dimmer makes it the perfect accessory for any room of the home. An easy-to-operate push-button turns the light on and off, while a smooth-moving slider adjusts the light to suit any activity. The soft, amber locator light directs the user to the on/off button. Free.

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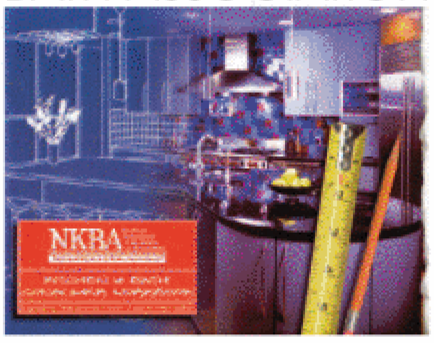
MARVIN WINDOWS & DOORS

The Ultimate. Marvin combines high performance with traditional appearances in the new Ultimate Replacement Casement, the window that can beautifully replace almost any style and size window. This free brochure featuring Marvin's latest design solution details its features, including an innovative easy wash mode. See Marvin's newest Built Around You™ product.

19

NATIONAL KITCHEN & BATH ASSOCIATION



Kitchen & Bath Workbook. This step-by-step resource has all the information you need to analyze your present room, collect ideas, establish a budget and choose an NKBA professional to help. Easy-to-use checklists and evaluation sheets lead you through appliance selection, color choices, accessory options, and more. Free.

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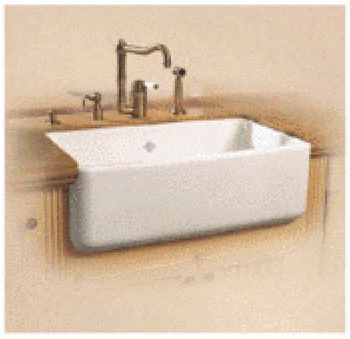
ROHL LLC



Authentic Luxury for Kitchen and Bath. Brought to you exclusively from ROHL, every Shaws Original apron sink is handcrafted in Darwen, England. Since 1897, Shaw has used the same distinctive design and fireclay construction. Fireclay resists scratches, shock, alkaline and acids, maintaining its radiant appearance forever. Shaws fireclay is recyclable. ROHL literature available at no charge.

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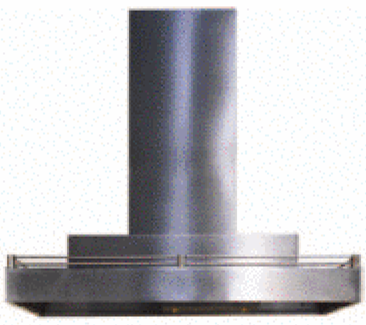

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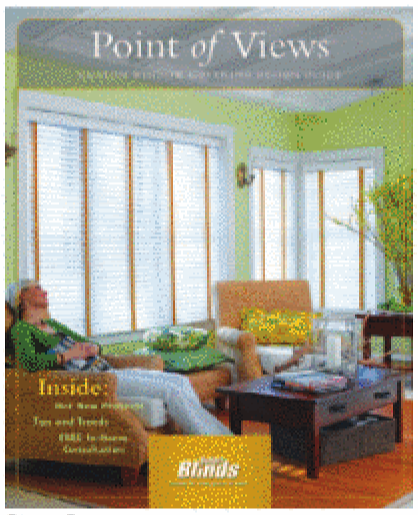

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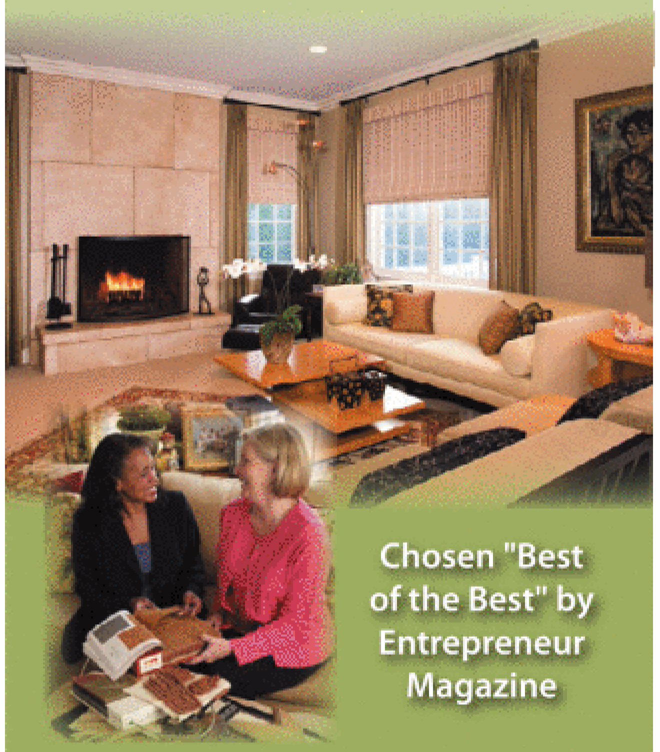

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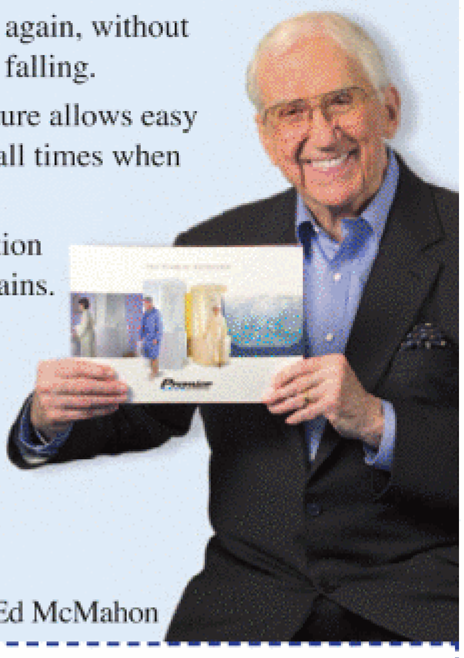

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For the first time ever *Traditional Home* is partnering with three established New York City design pros who have chosen three student design protégés to work as their apprentices on the design of the villas.

The three design teams are:
Eric Cohler, Eric Cohler Design and teammate **Arlene Angard**, New York School of Interior Design
Philip Gorrivan, Philip Gorrivan Design and teammate **Cindy Taylor**, New York School of Interior Design
Amanda Nisbet, Amanda Nisbet Design and teammate **Elizabeth Bailey** from Parsons The New School for Design

Home tours for all three villas open to the public
Sunday, October 19; Thursday–Sunday, October 23–26; and
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3406. **Builder:** Steve Muraco, Highlands, NC. Pages 148—151. Great room—**Coffee table; console table; bar glasses; spool chair:** Tom Hayes & Assoc., 404/233-7425, trade only. **Fabric on spool chair** ("Lantern House"/Brown and Burgundy #LCF24382F): Ralph Lauren Home, 888/475-7674, rlhome.polo.com. **Sofa** (#570): Travis & Co., 800/258-2214. **Sofa fabric** ("Chaine"/Lichen #3050-45): Glant Textiles Corp., 206/725-4444, glant.com, trade only. **Paisley pillows** ("Antique Paisley" #403671): Travers, 212/888-7900, trade only. **Aubuson pillow:** owner's collection. **Trunk table:** Les Trois Marches, 205/879-7208. **Throw:** Three Weavers, 765/447-4700. **Leather stool:** Robert Hill Antiques, 205/326-0088. **End tables:** The Nest, 205/870-1264. **Area rug:** Hiltz Lauber Flooring, 205/879-3455. **Lamp; paintings:** owner's collection. **Windsor chair:** Vivianne Metzger Antiques, 828/743-0642. **Mirror** over bar; **bar table:** Les Trois Marches, 205/879-7208. **Wall paint** ("Woodstock Tan" #HC-20); **trim paint** ("Evening Grove" #1526); **ceiling paint** ("Wheeling Neutral" #HC-92): Benjamin Moore & Co., 888/236-6667. **Chairs** by fireplace (#745): Southwood Furniture, 828/465-1776. **Chair fabric** ("Arts and Crafts"/Original #33059-1, linen): Clarence House Inc., 800/803-2850, trade only. **Lamp** behind chair: Tom Hayes & Assoc., 404/233-7425, trade only. **Antler sconces** (naturally shed red deer antlers from England): Toby West, 404/233-7425, trade only. **Fire screen; barrel:** owner's collection. Foyer—**Chest:** Tom Hayes & Assoc., 404/233-7425, trade only. **Chair; lamp:** owner's collection. **Floor:** bluestone. **Wall paint** ("Huntington Beige" #HC-21): Benjamin Moore & Co., 888/236-6667. Pages 152—153. Dining room—**Painting:** Catbird Seat, 828/743-6565. **Table:** Les Trois Marches, 205/879-7208. **Chairs:** Tom Hayes & Assoc., 404/233-7425, trade only. **Chair fabric** ("McGee Guncheck"/Autumn #LCF13543): Ralph Lauren Home, 888/475-7674. **Buffet:** King's House Antiques, 205/871-5787. **Lamps:** Vivianne Metzger Antiques, 828/743-0642. **Foot bath:** Toby West, 404/233-7425, trade only. **Rug:** owner's collection. **Spelter Elk** on table: Tom Hayes & Assoc., 404/233-7425, trade only. **Drapery** ("Lantern House"/Brown and Burgundy) #LCF24382F): Ralph Lauren Home, 888/475-7674. **Wall lamps:** through Hawkins Israel Co., 205/879-3406. Kitchen—**Wall paint** ("Woodstock Tan" #HC-20); **ceiling paint** ("Wheeling Neutral" #HC-92): Benjamin Moore & Co., 888/236-6667. **Shades** ("Jakarta" #1501, Original Sunshades): Conrad, 866/426-6723, conradshades.com, trade only. **Bench; breadboard; pheasants:** owner's collection. Exterior—**House paint** ("Middlebury Brown" #HC-68); **trim paint** ("Natural Linen" #966): Benjamin Moore & Co., 888/236-6667. Pages 154—155. Bar details—**Bar table; mirror over bar:** Les Trois Marches, 205/879-7208. **Bar glassware:** Tom Hayes & Assoc., 404/233-7425, trade only. **Lamps:** owner's collection. Breakfast room/library—**Table; rug; rocker:** owner's collection. **Chairs:** Tom Hayes & Assoc. , 404/233-7425, trade only. **Lamps:** Visual Comfort, 713/686-5999, trade only. **Mounted fish:** Basketworks, 828/743-5052. **Wall fabric** (McGee Guncheck"/Autumn #LCF13543F): Ralph Lauren Home, 888/475-7674. **Trim paint** ("Evening Grove" #1526): Benjamin Moore & Co., 888/236-6667. Pages 156—157. Guest bedroom—**Bed:** Brown House Antiques, 205/870-3100. **Bed linens:** Pine Cone Hill, 413/629-2300, pineconehill.com, trade only. **Fern fabric** ("Saranac"/Yellow, Green, Cream #402002); **drapery trim** ("Arlington Fan Edge"/Tomato #5401-05, Colefax & Fowler); **wallpaper** ("Radbourne"/Green #7503-05, Colefax & Fowler, discontinued); **bench fabric** ("Lanark Plain"/Sea Green, Terra-Cotta #F2617-06, Colefax & Fowler): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Bench** (custom): Duncan McKinnon, 205/647-7236. **Lace curtains** ("Bruges Lace"): Robert Allen, 800/333-3777, trade only. **Tables:** The Nest, 205/870-1264. **Rug:** Colonial Braided Rug, 800/676-6922. **Throw:** Three Weavers, 765/447-4700. **Lamps; prints; dog pillow:** owner's collection. **Trim paint** ("Natural Linen" #966): Benjamin Moore & Co., 888/236-6667.

Pages 158—166
VISIONS OF GRANDEUR

Interior designer: Gerald Pomeroy, Gerald Pomeroy Design Group, 21 Milford St., Suite 2, Boston, MA 02118; 617/227-6693, geraldpomeroydesigngroup.com. **Kitchen design and construction:** Wood Works Etc., 171 Mattakeesett St., Pembroke, MA 02359, 781/974-9822, woodworks101.com. Throughout—**Wallpaper installation:** Normand St. Marie, 617/291-0066. **Glazed walls:** Cheryl O'Donnell, C.O'D. Decorative Painting, 603/438-2309. **Painting:** Pal Painting: 978/927-6592. **Drapery fabrication:** Miles River Sewing, 978/750-4923. **Upholstering:** Connors Design Ltd, 508/429-4980. Pages 158—161. Living room—**Area rug** (Capri Weave #1804EA): Asmara, 800/451-7240, trade only. **Ottoman; camelback sleeper sofa:** by Gerald Pomeroy, 617/227-6693. **Ottoman fabric** ("Ocelot"/Aqua, Sand #10877-06): Cowan & Tout, 212/647-6900, cowtan.com, trade only. **Sofa-and-chair fabric** ("Bruno"/Adobe #10265): Calvin Fabrics, 888/732-1996, trade only. **Blue pillow** ("Quogue"/Wedgwood #NC0802-095): Nancy Corzine, 212/223-8340, trade only. **Patterned pillows:** Kravet, 888/457-2838, trade only. **Pillow trim** ("Chenille Brush Fringe" #983-26812): Samuel & Sons, 212/704-8000, trade only. **Floor lamp:** Vaughan Designs, 212/319-7070, trade only. **Prints:** owner's collection. **Sofa and chairs:** custom. **Nesting tables; chair** at secretary: The Barn at 17 Antiques, 617/625-5204, trade ony. **Bird painting** (*Shore Bird,* Oluf Rudbeck, reproduction): Antiques, on 5, 617/951-0008. **Three-tiered console:** Gerald Pomeroy, 617/227-6693. **Console fabric** (faux ostrich): Calvin Fabrics, 888/732-1996, trade only. **Brackets** (reproduction): Robert Allen, 800/333-3777, trade only. **Drapery:** Calvin Fabrics, 888/732-1996, trade only. **Hardware:** Royal Britannica by Vesta, 800/638-3782, ivesta.com. **Lantern** ("Venetian"): Niermann Weeks, 212/319-7979, trade only. **Mirror:** custom. **Celadon vase:** Webster & Co., 617/261-9660, trade only. **Secretary; tray; tea service:** owner's collection. **Mantel** (Carrara marble): original to house. **Wall paint:** custom. **Ceiling paint** ("Dimity" #2008); **trim paint** ("Ringwold Ground" #208): Farrow & Ball, 888/511-1121, farrow-ball.com. Refectory table inset—**Table:** The Barn at 17 Antiques, 617/625-5204, trade only. **Ottomans:** Connors Design, 508/429-4980. **Ottoman fabric** (#28836-16): Kravet, 888/457-2838, trade only. **Throw:** Simon Pearce, 800/774-5277, trade only. **Lamps:** APH Waller & Son Antiques, 978/768-6269. **Art** (by Marc Civitarese): Lanoue Fine Art, 617/262-4400, lanouefineart.com. **Pottery bowl:** Webster & Co., 617/291-9660. **Trays:** Alexander Westerhoff Antiques, 978/768-3830. **Flooring:** oak. Receiving lounge—**Biedermeier table:** Barn at 17, 617/625-5204, trade only. **Chairs** ("Cheshire"): Lee Jofa, 800/453-3563, trade only. **Drapery:** Calvin Fabrics, 888/732-1996, trade only. **Art** (Bric a Brac with Lamp by Lucio Ranucci): Lanoue Fine Art, 617/262-4400. **Lantern** ("Venetian"): Niermann Weeks, 212/319-7979, trade only. **Cabinet:** Art Applications, 617/269-1432. **Area rug** (#238292A): Stark Carpet Corp., 212/752-9000, trade only. **Mercury glass:** FDO Group Inc., 617/737-2800, trade only. **Urn; stand:** Antiques on 5, 617/951-0008, trade only. **Ottoman:** The Barn at 17, 617/625-5204, trade only. **Ottoman fabric:** Ralph Lauren, 888/475-7674. **Slipper chair:** custom. **Chair fabric** ("Bruno"/Adobe): Calvin Fabrics, 888/732-1996, trade only. **Garden stool; sconces; sphere:** owner's collection. **Floor lamp** ("Monaco"/Brass #SL27/BR): Vaughan Designs, 212/319-7070, trade only. **Plate on stand:** Webster & Co., 617/261-9660, trade only. **Mirror:** Gerald Pomeroy, 617/227-6693. **Mantel** (Carrara marble): original to house. **Wall paint:** custom glaze. **Trim paint** ("Ringwold Ground" #208); **ceiling paint** ("Dimity" #2008): Farrow & Ball, 888/511-1121. Pages 162—163. Office—**Campaign desk:** owner's collection. **Chairs; rosewood piano stool:** Antiques on 5, 617/951-0008, trade only. **Art** (*Place and Memory* by Brad Durham): Brad Durham, 612/822-1158, braddurham.com. **Fireplace accessories:** Adams Fireplace Shop, 617/547-3100. **Petrified wood table:** FDO Group, 617/737-2800, trade only. **Plantation shutters:** Barrows The Window Shoppe, 617/964-4580. **Wall paint** ("Hague Blue" #30); **trim paint** ("Archive" #227); **ceiling paint** ("Dimity" #2008): Farrow & Ball, 888/511-1121. **Mantel:** original to house. **Baskets** in bookcase: Target, target.com. **Dutch Regency mirror:** Antiques at 99, 617/367-8088. **Ottoman:** Connors Design, 508/429-4980. **Ottoman fabric** ("Coda"/ Wisk #92523-02): Rogers & Goffigon, 203/532-8068, trade only. **Carpet** (Karastan): Harry's Carpet One, 617/328-4002. **Basket** for fabric (Indian woven basket): owner's collection. Pages 164—165. Master bedroom—**Wallpaper** ("Plaisirs D'Indochine"/Charcoal #69289-967); **lamps** (tole column lamps): Brunschwig & Fils, 212/838-7878, brunschwig.com, trade only. **Lampshades:** Blanche P. Field, 617/423-0715, blanchefield.com, trade only. **Bench** ("Louis XVI Settee" #CHR-7865): Louis J. Solomon, 212/545-9200, louisjsolomon.com, trade only. **Cushion fabric** ("Rivulets" #1503/05 by Great Plains): Holly Hunt, 312/661-1900, trade only. **Bed:** owner's collection. **Bed linens** ("Caprice Gray" by Court of Versailles); **bedspread; cashmere throw:** Bloomingdales, bloomingdales.com. **Bedside tables; Regency chairs:** owner's collection. **Chair fabric** ("Panther Figured Woven"/Tawny with Black #9794N-0810): Stroheim & Romann, 718/706-7000, stroheim.com, trade only. **Mirrors:** Antiques on 5, 617/951-0008, trade only. **Chest of drawers; tea caddy:** The Barn at 17 Antiques, 617/625-5204, trade only. **Mirror:** custom. **Art; silver:** owner's collection. **Carpet** (Karastan): Harry's Carpet One, 617/328-4002. **Landscape painting** (watercolor); **obelisks** (marble): owner's collection. Master bathroom—**Mirror:** The Barn at 17, 617/625-5204, trade only. **Sconces; lantern** ("New England Pumpkin" #69555P BNP): owner's collection. **Vanity** (mahogany): Wood Works Etc., 781/974-9822. **Floor tile** (Akdo Calacatta): Tile Showcase, 617/426-6515. **Countertop** (Calacatta): Revival Flooring & Stoneworks, 781/630-1810. **Faucets** (by Perrin & Rowe): Rohl, 800/777-9762, rohlhome.com. Page 166. Kitchen—**Wallpaper** ("Andover Stripe"/Yellow, Fern #20223-03): Cowtan & Tout, 212/647-6900, trade only. **Floor** (vinyl): Amtico Vinyl Flooring, 800/291-9885, amtico.com. **Cabinetry; finish** (custom): Wood Works Etc., 781/974-9822. **Countertop and farm sink:** (Calacatta marble): Revival Flooring & Stoneworks, 781/630-1810. **Subway tile backsplash** (Calacatta marble): Tile Showcase, 617/426-6515. **Faucets** (by Perrin & Rowe): Rohl, 800/777-9762, rohlhome.com. **Light** (Newport Collection #6513): Hudson Valley Lighting, hudsonvalleylighting.com. **Plates** ("Manor Transferware"): Williams-Sonoma Home, 888/922-4108, wshome.com. **Print** above door (antique fencing print): The Barn at 17 Antiques, 617/625-5204, trade only. **Glasses** next to sink (by William Yeoward): Shreve, Crump & Low, 617/267-9100.

October Issue
on sale September 16

accesshome

events & happenings

Traditional Home celebrated the first annual May "Best of Everything" issue at the D&D Building the week of May 19th. Designers and members of the trade participated in a full week of informational seminars and events.

WHAT'S NEXT: A Conversation with Michael Bruno, Doris Athineos, and Leigh and Leslie Keno **Duralee Showroom**

Leigh Keno, Michael Bruno, Leslie Keno

GREEN SPACE PANEL DISCUSSION: *Traditional Home's* Green Panel **Robert Allen Showroom**

Trudy Dujardin, Dujardin Design Associates, Inc.; Patricia Gaylor, Patricia Gaylor Interior Design; and Amy Elbert, *Traditional Home*

OCEANS 3 SHOWHOUSE 2008

SURF & TURF COCKTAIL PARTY Unveiling Design Teams for Oceans 3 Designer Showhouse in Montauk, NY **Kravet Showroom**

Jason Ryan, Smallbone; Philip Gorrivan, Philip Gorrivan Design; Jenny Bradley, *Traditional Home*; Raymond Schneider, Philip Gorrivan Design

Ann Maine, Editor in Chief, *Traditional Home*; and Charles S. Cohen, President/CEO, Cohen Brothers Realty Corp.

Designers Philip Gorrivan and Amanda Nisbet

TRANSPARENT GREEN DESIGN: Presented by David Bergman **Stroheim Showroom**

Traditional Home editors Doris Athineos, Ann Maine, and Amy Elbert with David Bergman

Rachel McNulty and Sabine Rothman, *Traditional Home*, with William D. Peters, President of Stroheim

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For more information and photos, check out traditionalhome.com!

I am Traditional

PRODUCED BY JENNY BRADLEY

Name Lela Rose

Hometown Dallas native and Parsons School of Design grad, now living in Gotham

Occupation Fashion designer whose pretty, frilly, feminine-with-attitude confections delight Jessica Simpson, Mariska Hargitay, Ashley Judd, and the ubiquitous Olsen twins

Where you've seen her lately Designed First Daughter Barbara Bush's shimmery dress for twin Jenna's wedding

Favorite movie "*Giant*. I love its lavishness. I also love *When Harry Met Sally*. After seeing it, I was dying to move to New York, get a perm like Meg Ryan's, and walk through Central Park." [The New York move was a go; her perm was a no.]

Cherished possession "I still own my first sewing machine."

About that cool bike "In my free time I love to ride my custom-built blue bike through the streets of Manhattan. It's a total delight … and has room for my kids (or my dog) in back."

Secret dream "To own a homemade ice cream store—and use all the Southern recipes passed down from my mother, grandmother, and aunts."

Favorite tradition "I refuse to let my mother change anything about the Christmas breakfast she has made since I was a little girl. And believe it or not, I still get a stocking from Santa Claus."

If you don't use it "I use my good silver and china when entertaining, even casually. What is the point of having it if you can't show it off?"

I am traditional "I believe that a girl should never call a boy."

PHOTOGRAPH: EVANS CAGLAGE

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